Memoirs

OF

ALESSANDRO TASSONI.

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Sam.l Walker del.

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Memoirs

OF

ALESSANDRO TASSONI,

AUTHOR OF

La Secchia Rapita;

OR,

THE RAPE OF THE BUCKET;

INTERSPERSED WITH

Occasional Notices of his Literary Contemporaries, and a general Outline of his various Works;

ALSO

AN APPENDIX;

CONTAINING

Biographical Sketches

OF

OTTAVIO RINUCCINI,—GALILEO GALILEI,—GABRIELLO CHIABRERA,—BATTISTA GUARINI,—

AND

AN INEDITED POEM OF TORQUATO TASSO.

WITH

Additional Notes, and the Author's Preface;

BY THE LATE

JOSEPH COOPER WALKER, Esq. M.R.I.A.

Honorary Member of the Societies of Dublin and Perth, and of the Academies of Cortona, Rome, Florence, &c.

EDITED BY

SAMUEL WALKER, Esq. M.R.I.A.

—— "Altri ne vidi, a cui la lingua
"Lancia, e spada fu sempre, e scudo, ed elmo."

PETRARCA, *Trionfo d'Amore*, c. iv. *l.* 56.

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TO

THE RIGHT HONOURABLE

FREDERICK, EARL OF CARLISLE,

Knight of the Garter, &c. &c. &c.

AS A SLIGHT TRIBUTE OF GRATITUDE FOR FAVOURS CONFERRED UPON THE DEAD,

AS A SINCERE TESTIMONIAL OF RESPECT FOR SPLENDID TALENTS, AND FOR GREAT ACQUIREMENTS,

AND, AS A PRECIOUS MONUMENT OF THAT FRIENDSHIP AND PATRONAGE WHICH WERE THE PRIDE AND HAPPINESS OF THE DEPARTED,

This Posthumous Volume,

THE ORPHAN OFFSPRING OF THE LAST HOURS OF LIFE AND OF SUFFERING,

IS,

BY HIS LORDSHIP'S PERMISSION,

AND, IN CONFORMITY WITH THE FOND AND LATEST WISHES OF

The Author,

RESPECTFULLY INSCRIBED BY

HIS LORDSHIP'S

MOST DEVOTED SERVANT,

SAMUEL WALKER.

Dublin, Feb. 1814.

THE

EDITOR'S PREFACE.

It will be necessary to explain to the public, why the Memoirs of Tassoni have been introduced into the world, not by the Author himself, but, by an *Editor;*—and, when they are informed that the task of Editor has devolved upon the only surviving Brother of the Author, it may naturally be conceived how painful that task has been, which has occasioned the revival of those many endearing moments of happy intercourse, (which can, alas! return no more!) with a beloved and affectionate brother, during the progress of the work; and, also, the recollection of the anxious hope the Author entertained of surviving its publication,—an hope which, it is now the painful duty of the Editor to say, was *not* realized!—although, had it been the will of Heaven to have spared him a little time longer, that wish, at least, might have been accomplished; for, at the moment of the melancholy event of his decease, little remained to be done, except the completion of the Preface, and the announcement of his intended Dedication to the Nobleman who has

since condescended, in the most gracious manner, to grant the protection of his name to this little monument of the Author's genius.

The work itself had been finished, and the MS. deposited by the Author in the hands of the Publisher a short time previous to his decease.

Of the Preface, some fragments were found amongst his papers, which shall be here given to the public in their original words; at least, so far as they can be collected and collated; for, in some instances, the materials found were mere fragments; in fact, rather sketches for a Preface, than a Preface itself. The deficiencies, however, so far as the Editor of these pages is capable, shall be supplied; and, where that cannot be done to the full extent of what the Author intended, the Editor shall, at least, hope for the indulgence of the public.

Conscious that, in giving this work to the world, the Editor is only carrying into effect what had been the fond intention and the anxious wish of the Author, he would hence feel it little short of criminality as a man, and still more so as a brother, were he to have swerved from this point of his duty, although he feels himself incompetent to execute the task in a manner suitable to the subject. Thus, he waves all personal considerations for himself, and all those apprehensions which so naturally present themselves to a person appearing, for the first

time, before the tribunal of the public, even in the humble capacity of an Editor: but, a further motive pressed upon his mind, as it offered an opportunity of carrying into execution that other wish, already alluded to, which his grateful brother had most deeply at heart, that of dedicating this, his last literary labour, to the EARL of CARLISLE, and of laying a copy of the work at his Lordship's feet, as a tribute of the deep sense of gratitude he felt for the innumerable favours conferred upon him by that illustrious, learned, and accomplished Nobleman.

The Editor has, in his own person, to acknowledge the gracious acquiescence of that Nobleman, in a Letter couched in language not less beautiful than pathetic; in truth, in language which could only be dictated by the most feeling, and, at the same time, by the most amiable heart; thus, continuing his Lordship's predilection for his departed Brother, even to his very Tomb! For this act of condescension in his Lordship, the Editor's humble thanks are due, and are here offered.

It might, perhaps, be expected, that the Editor of the *Memoirs of Tassoni* should have given, at the same time, a Memoir of the Author; but, from a variety of motives, he would not presume to undertake such a task, although, he confesses, it was his wish that an extended Memoir should have been given: but it was his intention to have confided that

task to some person more capable of doing justice to the memory of his brother.

On the 12th of April, 1810, the hand of death closed at once the life and labours of our Author, and made it necessary for the Editor of the *Memoirs of Tassoni* to take upon him the present painful office! The melancholy event here alluded to, was not a sudden, although, alas! not a sufficiently protracted event! Death had been making its approaches for several years previous to the afflicting day which is here mentioned; and had often permitted its fated object to enjoy intervals of ease from absolute sickness or pain, so as to allow him, at those intervals, to participate in that description of literary society which was so congenial with his elegant and accomplished mind. This state of declining, but wavering health, has been pathetically alluded to by a friend, in the following stanza of a Monody, dedicated to his memory.

> " Ah! long the sable wings of Fate were seen,
> " Waving, portentous, o'er thy vital ray;
> " Yet still, each drear and darksome pause between,
> " It seem'd a cheerful radiance to display!"

The mournful distress of that awful day was too great, and the wounds of the heart too deep, to admit of an only brother attempting any public record, at the *very moment* of the melancholy event! or, indeed, of evincing any other memorial of his

loss than such as was to be found in the deep affliction of his heart! However, the Author of the *Memoirs of Tassoni* had too many affectionate and attached friends to suffer the event of his decease to pass unnoticed or unrecorded!

On the next succeeding day, a pathetic and descriptive detail of the melancholy occurrence was announced in a Dublin periodical paper; and, shortly afterwards, the following Memorial of friendship appeared in a London publication.

" His saltem accumulem donis, et fungar inani munere."

" April 12 (1810), Died at St. Valeri, near Bray, " Ireland, after a lingering and painful illness, which " he bore with the patience and resignation of a " Christian, JOSEPH COOPER WALKER, Esq., member " of many literary and philosophical societies. The " loss of this accomplished scholar will be long " and deeply deplored by all true votaries of science " and the fine arts; but those only who have had " the happiness to be included in the circle of his " friends, can justly appreciate and duly regret the " many virtues which dignified, and the numerous " graces which adorned, his character. Never was " there any man who united, in an higher degree, " the accomplishments of the gentleman with the " attainments of the scholar. His polished manners, his refined sentiments, his easy flow of wit,

" his classical taste, and his profound erudition,
" rendered his conversation as fascinating as it was
" instructive. The rare qualities of his heart pro-
" cured for him the most devoted attachment of
" relatives and friends, the affectionate regards of
" all who knew him. A frame of peculiar delicacy
" incapacitated Mr. Walker for the exercise of an
" active profession, and early withdrew his mind
" from the busy bustle of the world, to the more
" congenial occupation of literary retirement. The
" intervals of exemption from pain and sickness,
" which are usually passed in languor or in plea-
" sure, were by him devoted to the cultivation of
" those favourite departments of literature to which
" he was guided, not less by natural taste than
" by early association. To seek for that best of
" blessings — health, which his own climate denied
" him, Mr. W. was induced to travel. The ardent
" mind of this young enthusiast in the cause of
" letters, which had drunk deep from the classic
" fountains of antiquity, and had imbibed the most
" profound admiration for the heroes and the sages
" of old, regretted not his constitutional debility,
" but seized the occasion which invited him to that
" sacred theatre on which the greatest characters
" had figured, and the noblest works had been
" achieved. He visited Italy; he embraced with
" enthusiasm that nurse of arts and of arms; he

" trod with devotion her classic ground, consecrated
" by the ashes of heroes, and immortalized by the
" effusions of poets; he studied her language, he
" observed her customs and her manners; he ad-
" mired the inimitable remains of ancient art, and
" mourned over the monuments of modern degra-
" dation; he conversed with her learned men; he
" was enrolled in her academies, and became almost
" naturalized to the country. Mr. W.'s mind having
" taken this early direction, the study of Italian
" literature became his favourite pursuit, and, to
" his latest hour, continued to be his occupation
" and his solace. But, though thus attached to the
" literature of Italy, Mr. W. was not regardless of
" his native land. At a period when it is fashion-
" able to be altogether English, this true patriot
" felt and avowed his ardent attachment to, and
" decided preference for, the country of his birth.
" The first fruits of his genius were offered on the
" altar of his country. He devoted the earliest
" efforts of his comprehensive mind to vindicate the
" injured character, and to enlighten the disputed
" history, of Ireland. He dwelt with delight on her
" wild romantic scenery; he loved the generous,
" though eccentric character of her children; the
" native language of Ireland to his ears was full
" of harmony and force; and the songs of her bards
" filled his patriotic soul with rapturous emotion.

" He was, indeed, an Irishman of Ireland's purest " times. As a critic and an antiquary, Mr. W. " was equally distinguished. In his masterly deli- " neation of the revival, progress, and perfection " of the Italian drama, the muse of Italian tragedy " appears with new grace, attired in an English " dress. As the restorer of the literary commerce " between England and Italy, almost closed since " the time of Milton, the name of Walker will be " added to those of Roscoe and Matthias. His " Essays on the customs and institutions of ancient " Ireland are written in the true spirit of a native " historian, and, as they are eminently useful to the " antiquary, must be singularly interesting to every " Irish breast. These, his earliest works, (the off- " spring of his vigorous mind, at a period when " young men are not yet emancipated from the ty- " ranny of pupilage,) evince a maturity of judgment, " a soundness of criticism, and a range of learning, " which would not disgrace the name of the vene- " rable Vallancey. Mr. Walker returned from the " Continent little improved in health, but his mind " stored with the treasures of observation. He soon " retired from the turbulence of a city life, to the " tranquillity and pure air of his romantic villa " (St. Valeri), under the mountains of Wicklow. In " this lovely seclusion, where the sublime grandeur " of the distant view is finely contrasted by the

" cultivated beauty of the nearer prospect, he found " a situation at once favourable to his invalid state, " and in unison with his taste and pursuits. Still " a martyr to his constitutional * malady, he suffered " it neither to sour the unchangeable sweetness of " his temper, nor to relax the ardour with which " he pursued his studies. Though enjoying his " seclusion, he was not deprived of the pleasures " of society: his solitude was enlivened by the occa- " sional visits of friends, and his connexion with " the world of letters was kept up by an extensive " epistolary intercourse; the literary traveller in- " terrupted his studies to admire the tasteful arrange- " ment of his Library, and enjoy the conversation " of its elegant owner. This valuable collection of " choice and rare books was, in part, the fruit of his " travels and researches, and was enriched by many " contributions from his learned friends: it was, in " truth, an honourable Monument of the taste and " learning of its master †. In that liberality of sen-

* An acute asthma.

† " It is to be lamented that such appropriate memorials of " departed genius should, so frequently, be violated by the ava- " rice or Gothic taste of those into whose possession they come. " In the present instance, however, Mr. Walker's valuable " collection has descended to a spirit truly fraternal (Samuel " Walker, Esq.), who, with pious devotion to the memory of a " beloved brother, has determined to preserve, inviolate, the " literary treasure. To this gentleman, we hope the world will

" timent, and in that polish of manners, which is the " natural result of travel, and which an education " entirely domestic can seldom supply, as well also " as in his literary pursuits, Mr. Walker resembled " that accomplished nobleman the late Earl of " Charlemont, whose friendship he enjoyed whilst " living, and whose memory he cherished in death. " By the side of this enlightened patriot he walked " through the fertile fields of Italian literature, and " the more thorny paths of controverted antiquities, " until the death of that venerable patriot deprived " Ireland of her truest friend and brightest orna- " ment. Mr. Walker did not long survive; but, " after a few years of mingled bodily pain and " mental enjoyment, followed to the grave this asso- " ciate of his literary labours. Mr. Walker was " in the 49th year of his age when he died; and he " breathed his last sigh in the arms of a brother " and sister, whose peculiar sorrow seemed equally " to defy consolation and description. It will gratify " the admirers of Italian literature to learn, that " Mr. Walker has left them a valuable legacy in the " *Life of Tassoni*, which, though without his latest

" be, at some future day, indebted for the publication of the " interesting Journal of his Travels, and such other written re- " mains of the late Mr. Walker as were in a fit state to meet " the public eye."

" corrections, will add another wreath to the crown " which criticism has entwined for the Author of the " *Memoirs on Italian Tragedy*, and the *Historical* " *Memoirs of the Irish Bards.*"

The Editor has since learned, that he is indebted for both those kind memorials to the elegant pen, and the feeling heart, of an affectionate Relative, whose intimate acquaintance with the subject of his Memorials taught him to reverence the virtues, to admire the talents, and to feel the loss of his departed friend!

The Editor cannot suppress his emotions of gratitude to the author of those kind and affectionate tributes of friendship to the memory of his departed brother: There were few individuals for whom he felt an higher esteem and affection, than for that friend who has, since, evinced those tender marks of regard and respect for his memory: and it is, now, a circumstance most truly painful to the Editor of these pages, not to be, here, permitted to mention the name of this kind friend, as he would, thus, have had an opportunity of announcing to the world the very high opinion his departed brother entertained of the talents and genius of this amiable and learned young gentleman, whom, he early predicted, and was often heard to say, would, ere long, arrive at an elevated rank in that Profession which he has adopted for his future pursuit in life.

The Letters of condolence addressed to St. Valeri, in consequence of the melancholy event which is here recorded, were not less numerous than kind and affectionate.

Were the Editor to submit to the impulse of his feelings, or obey the dictates of his gratitude, he would, here, make his public acknowledgments to each of those kind friends, individually; but their number was so considerable, that he fears in doing so he might far exceed the narrow limits which he had prescribed to his present plan. He will, therefore, confine himself to the selection of a few, and shall beg permission from the writers of those Letters to convey their sentiments, through the *medium* of *extracts*, in their own words, as he could not, otherwise, so fully express the genuine dictates of their sympathy and friendship; but although, for the reasons here given, he begs permission to select the Letters of a *few* friends only, yet to *all*, in general, he requests to offer his sincere and grateful thanks.

Doctor Robert Anderson, of Edinburgh, a name of great eminence, and justly celebrated in the literary world, an amiable and learned friend of the Author, (who had been himself, about the same time, suffering under the weight of family affliction and sickness,) addressed the following letter to the Brother of his lost friend.

This letter is dated from the North of Ireland,

where the Doctor had been on a visit with his learned friend Dr. Bourne, the Dean of Tuam.

" MY DEAR SIR,

" Kildross, Cookstown, 21st Sept. 1810.

" I CANNOT suffer Mr. C—— to return from " this place to Dublin to-morrow, without charging " him with the conveyance of my too long delayed " and imperfect acknowledgment to you and Miss " Walker of my heartfelt sympathy and condolence " on the death of your excellent brother, my very " dear and highly valued friend! When the account " of this melancholy event reached me, soon after " it happened, I was weakened by a tedious illness, " and sinking under a domestic calamity that bore " with a heavy weight on my spirits: I had not " received any epistolary communication from my " worthy and indulgent friend for a considerable " time; but I was then indebted to him for two " very acceptable favours of a distant date, of " which I deferred the acknowledgment till I could " give a better account of my health and spirits. " When we are unwell, we are apt to procrastinate, " and time runs away like a thief. I had not " received the slightest intimation of my friend's " illness when I received the account of his death! " Although you did not, in any way, communicate " to me the heavy loss I sustained, by the calamity

" which deprived you and Miss Walker of the best
" and most affectionate of brothers, yet I felt the
" privation with the deepest sorrow, and showed my
" respect for his memory, by having his death and
" character properly announced in our newspapers,
" &c. I have seen other notices from your quarter,
" more extended and more correct as to dates, &c.,
" but I wish to see a more ample and honourable
" tribute to his memory, in a regular biography,
" which you are best qualified to give. Mr. Boyd
" has a poetical tribute ready for insertion in the
" Belfast newspapers, which I am impatient to see.
" As you were the friend and brother of his heart,
" and the companion of his studies, I trust you
" will be the faithful executor of his fame, and
" preserve his literary remains.

" I know not whether his biography of Tassoni
" had passed through the press before his death, but
" I trust it is forthcoming. All his friends will be
" gratified to see the handsome manner in which
" he is mentioned by Mr. Black, in his *Life of*
" *Tasso:* I wept to think that he did not live to
" see it; but checked my weakness by reflecting,
" that he is now released from the weight of affliction
" which oppressed, for many years, his delicate
" frame; and, after a life spent innocently, usefully,
" and honourably, in the cultivation of elegant lite-
" rature, and the practice of social virtue and active

" benevolence, is enjoying the blessedness of Eter-
" nity!

" Of Joseph Cooper Walker it may be justly said,
" that he was known to no one by whom his death
" has not been lamented:—endeared as he was to
" me by his virtues, and the interchange of reciprocal
" amities, and much as I respected his attain-
" ments as a classical and polite scholar, I never
" desire to part with the remembrance of his loss!

" The kindness of my worthy friend, the Dean of
" Tuam, has again drawn me across the Channel to
" recruit my health and tranquillize my mind—
" Vain hope! He wishes me to accompany him to
" Dublin on Monday sennight, for a day or two.
" If I come, I will salute you in Eccles' Street. If
" not,—farewell.

" Accept for Mrs. Walker, your sister, and self, of
" the kindest wishes of your sincere friend,

" ROBERT ANDERSON."

" Samuel Walker, Esq.,
" Examinator of Customs,
" Custom House, Dublin."

As a further proof of the zealous friendship of that amiable and excellent man, Dr. Anderson, the Editor begs leave to introduce another Letter, upon

the same subject, received from him shortly after his return to Edinburgh; in which, from motives of the purest kindness, he enclosed certain Extracts of notifications of the loss of his friend, alluded to in his former letter, conceiving, naturally, that it would be some consolation to the family of the Author of the *Memoirs of Tassoni* to find, that his decease was not either unnoticed or unlamented in that highly literary part of the British empire—Scotland. The following is the Letter, accompanied by the Extracts, alluded to:—

" MY DEAR SIR,

" Windmill Street, Edinburgh,
" 17th June, 1811.

" I SEIZE with avidity the opportunity of " our friend Mrs. B—— going to Dublin, to send " you this note, merely to inquire after you and your " amiable sister and family, and to renew the as- " surance of my constant regard and cordial remem- " brance.

" Since my return home, after a long absence " in Ireland, I have been overwhelmed with business " of one kind or other; but, amidst the studies I " proposed to myself, I have had frequent occasion " to refer to some friendly notices from St. Valeri, " and to regret the close of a correspondence which,

" while it lasted, was very delightful and instructive
" to me.

" I am unwilling to open those wounds which
" time, alone, can close; but I expect to be forgiven
" for availing myself of a private conveyance, to
" send you copies of one written and of two printed
" testimonies of respect to the memory of your ex-
" cellent brother. The one from my daughter, who
" naturally caught a portion of my affection for him,
" and the other from my son-in-law, the learned
" memorialist of Buchanan, and my own incidental
" tribute of friendship.

" In your very interesting letter to me at Kildross,
" you gave me reason to expect it would be followed
" by another epistolary communication from you,
" on the subject of the biography of Tassoni, to
" be accompanied by a printed copy of Mr. Boyd's
" elegiac tribute. I regret to say that I have not
" heard from you; but, it may be, you have addressed
" Mr. Black, who has got the living of Coylton, in
" Ayrshire, at a great distance from Edinburgh.

" It is a satisfaction to me, and to all your late
" brother's friends in this place, to think, that the
" friend and brother of his heart is the faithful
" guardian and executor of his literary fame. We
" look to you for the careful preservation of his lite-
" rary remains, and for the history of his life and
" studies.

"My daughter (Margaret) and Dr. and Mrs. Irving
"unite their kindest regards to you and Mrs. Wal-
"ker, and Miss Walker, with those of

"Your sincere and affectionate friend,

"ROBERT ANDERSON."

"Samuel Walker, Esq.,
"Examinator of Customs,
"Custom House, Dublin."

Extract from the Review of Mr. Black's Life of Tasso, *in* The Edinburgh Magazine and Review *for August*, 1810, *by* Dr. Irving.

"The literary history of Italy, which, at a very
"recent period, was almost entirely neglected in
"this island, has now become an object of general
"curiosity. The attention of the public was first
"attracted, in this direction, by the very ingenious
"Mr. Roscoe; an author who, to a sound and culti-
"vated understanding, unites a correct and elegant
"taste. The splendid exertions of this literary his-
"torian have been ably seconded by his friend Mr.
"Shepherd, who has been followed in the same tract
"by Mr. Greswell and Mr. Walker. The last of
"these writers has illustrated the History of the Ita-
"lian Drama with much diligence and research. He
"had completed an account of the Life and Writings
"of Tassoni, but a premature death lately arrested

" him in the midst of his elegant labours. Mr. " Walker was a native of Ireland *."

" † Note, page 113, in the 6th edition of Dr. An- " derson's *Life of Smollet*, 8vo. 1811."

" * Mr. Walker died at St. Valeri, near Dublin, on the 12th " April, 1810. The elegant compliment which occurs in Mr. " Black's Preface appeared too late to afford any gratification to " this amiable and accomplished man."

' The literary courtesy of Joseph Cooper Walker, Esq. has ' been recorded in many works; and the author of these vo- ' lumes has also to thank him for those zealous exertions which ' he is ever ready to make in behalf of him who labours in any ' department of literature, especially in that which his own ' writings have contributed to promote.'

" Besides contributing to the *Transactions of the Royal Irish* " *Academy*, Mr. Walker published the following works, in a " separate form: —

" 1st. *Historical Memoirs of the Irish Bards. Lond.* 1786. *4to.*

" 2d. *An Historical Essay on the Dress of the Ancient and* " *Modern Irish; to which is subjoined, A Memoir on the Armour* " *and Weapons of the Irish. Dublin*, 1788. *4to.*

" 3d. *An Historical Memoir on Italian Tragedy. London*, " 1799. *4to.*

" 4th. *An Historical and Critical Essay on the Revival of the* " *Drama in Italy. Edinb.* 1805. *8vo.*

" † Dr. Moore has overlooked a work with a similar title, not " unworthy of attention: *The Progress of Romance through* " *Times, Countries, and Manners, &c., in a Course of Evening* " *Conversations*, by Clara Reeve, author of *The English Baron*, " *&c., in 2 vols.* 8*vo.* 1785.

" An interleaved copy of this work, with many additions and " corrections, in the hand-writing of the Author, is in the valuable

The following is the extract from Miss Anderson's letter, alluded to by her father, which she wrote to a distant friend, and which her kind father communicated to the writer of those lines by his letter from Edinburgh, of 17th June, 1811, already noticed.

This extract evinces a proof of the favourable opinion which that excellent man taught his family to entertain of his late friend; or, to use his own words, in mentioning this circumstance of his daughter, he describes her as one "who naturally caught "a portion of her father's affection for his friend." The writer of those lines shall hope to obtain Miss Anderson's pardon for introducing the following extract in this place. He has only felt himself in any degree warranted in doing so, in consequence of its having been communicated to him through the *medium* of her amiable and highly respected father.

Extract of a Letter from Miss ANDERSON *to* Mr. WIGHE, *of Ednam.*

"24th April, 1810.

"My father was much affected the other day "by hearing of the death of an amiable friend,

"library of my late worthy and ingenious friend, Joseph C. "Walker, Esq., of St. Valeri, Author of *Historical Memoirs* "*of the Irish Bards*, *Essay on the Revival of the Drama in Italy*, "and other elegant performances, whose lamented death his "country, and more eminently his friends, so recently deplore."

" Mr. Joseph C. Walker, of St. Valeri, near Dublin. " Literature has lost in him a zealous votary; and " the blank which must be left in the circles of " friendship where he was honoured and beloved, " must be long felt and bewailed. His health has " been long declining, and he had only reached his " 49th year, when he was called away from this " transitory scene! He was the author of several " ingenious performances, and he was preparing a " work for the press when his pen was laid aside for " ever! He was liberal and communicative in open- " ing his hoards of literature to men who were " engaged in similar pursuits. My father spent " some time at his delightful mansion, on his first " visit to Ireland. From the picture which he drew " of the amiable master of St. Valeri, I felt for him " the highest respect and admiration. An affec- " tionate Sister, who was able to estimate his worth, " watched over him with assiduous care, and antici- " pated his wants and wishes. Of her regret and " loneliness I cannot think without exquisite pain! " His complaint was an asthma, which I should " suppose to be very distressing: but the mildness " of his temper, and the fear of giving pain to his " friends, were finely exemplified in his long-suffering " patience. My father now reproaches himself " for not having gone to see him when he was last

" in the north of Ireland. He was most solicitous " for him to come to St. Valeri; but his own health " and spirits were then much exhausted, and he " could not encounter the gayety of Dublin. And " that opportunity has gone by, which can return " no more! No future visitor at St. Valeri shall ever " meet the amiable and accomplished Joseph Cooper " Walker! He was anxious about the venerable " Bishop of Dromore *. he little anticipated that he " should be first called away to that land where " anxiety and pain are felt no more!"

The Reverend Mr. Black, at this time of Edinburgh, upon a communication to him of the melancholy event of the loss of his friend, wrote the following letter in reply.

" DEAR SIR,

" Edinburgh, 31st May, 1810.

" I HAD the honour of receiving your letter " yesterday, confirming what I had before learned, " the intelligence of the death of your distinguished " and amiable brother, Mr. Joseph C. Walker. The " period of our correspondence had, indeed, been " short: but such was the frankness, the kindness, " and the generosity of his nature, that I already

* Dr. Percy.

" regarded him as one of the most beloved and
" firmest of my friends.

" His correspondence, which had always been
" precious, would now have been doubly dear to
" me. A few days ago I received a presentation
" to a living in Ayrshire, where, accordingly, I am
" soon to have, as a clergyman, my fixed residence.
" What pleasure would it have been to me to receive,
" in rural seclusion, his long and pleasing letters;
" to be animated by his zeal for literature, and en-
" lightened by his extensive information, when the
" means of information will be, comparatively, little
" in my power.

" By carrying into effect his views, both with
" regard to Tassoni, and his other literary treasures,
" you will not only act with piety toward a beloved
" brother, but you will be doing service to the gene-
" ral interests of literature.

" Entering as I am into a way of life for which I
" have made little preparation, occupied with writing
" discourses, &c., and removed into the country, I
" shall, for a considerable time, be distracted by
" avocations. But when I shall have attained some
" tranquillity, and can again resume the pursuits
" of literature, you will not only do me an ho-
" nour, but confer a benefit, by pointing out how I
" may best testify my respect for the memory of

" Mr. Walker, by attention to any of his literary " remains.

* * * * *

" I have the honour to be,

" Dear Sir,

" Your faithful humble servant,

" JOHN BLACK."

" Samuel Walker, Esq.,
" Examinator of Customs,
" Custom House, Dublin."

This gentleman has eminently distinguished himself in the literary world, by the publication of his learned, his exquisitely interesting, and inestimable work, *The Life of Tasso;* a publication which has rendered him not less an honour, than an ornament to his country. The Editor has to offer his grateful thanks to the Author of this erudite work, for the polite and handsome manner in which he has been pleased to mention the Author of the *Memoirs of Tassoni;* and he begs leave, also, to subjoin acknowledgments, not less grateful, to that justly celebrated scholar, and profound critic, Dr. Irving, of Edinburgh, who, in his learned and ingenious observations upon Mr. Black's *Life of Tasso,* has been pleased to honour the memory of his brother by those polite and friendly notices which have been here quoted.

Shortly after the receipt of the foregoing letter,

the writer of these pages had occasion to acknowledge the arrival at St. Valeri of a Parcel addressed to his late brother, which, when opened, was found to contain a presentation from Mr. Black of a copy of his admirable *Life of Tasso*, and was accompanied by another presentation from his learned and ingenious friend Lord Woodhouselee, of a copy of his lordship's *Historical and Critical Essay on the Life and Character of Petrarch.*

Had the Author of the *Memoirs of Tassoni* been spared a little time longer, he would have experienced an enjoyment in the perusal of those two inestimable works, which no pen but his own, would have been able to describe.

In reply to an acknowledgment of the arrival of this highly valued Parcel, and a request to know from the kind donors their wishes as to the future disposal of its inestimable contents, (since the friend to whom they were addressed was, alas! no more!) the following letter was received from Mr. Black:

" DEAR SIR,

" Edinburgh, 11th July, 1810.

" When I received your very kind letter, I " was just about to go to the country, where my stay " has been longer than I expected, and from which I " am just returned. I took the liberty of enclosing " it in a note to Lord Woodhouselee, who wrote to

" me as follows :—' I return you Mr. Samuel Wal-
' ker's very pleasing and interesting letter, and
' I have to beg, that when you write to him, you
' will present my best respects to him, and offer
' my sincere condolence with him on the death
' of his worthy and excellent brother, with the
' assurance, that if ever I again visit Ireland, I
' shall with great pleasure accept of his friendly
' invitation to see him at St. Valeri.'

" I am happy that the *Petrarch* and *Tasso* are
" arrived at the place of their destination; but regret
" that you could have thought it possible that Lord
" Woodhouselee or I could wish that destination
" altered. I know not that his lordship would have
" published his little volume, had not your brother
" spoken of it in high terms when in a less perfect
" form; and, as to my own work, it is not a present,
" but the payment of a very trifling proportion of
" a large debt. In placing those books in that spot
" of his Library which had been allotted by your
" brother to the tributes of esteem and friendship,
" you will gratify Lord Woodhouselee * and myself
" in a very high degree.

* Since this letter was written, and a short time before those sheets went to press, the Editor received a letter from Mr. (now Dr.) Black, wherein he mentions, with feelings of the deepest regret, the death of his learned and ingenious friend, Lord Woodhouselee.

" My settlement in Ayrshire will take place about " the end of September, but I leave town on the " 29th of the present month. May I request that " you will, from time to time, communicate to me " what your intentions are with regard to the lite- " rary relics of your late brother? Could you find " leisure to draw up a Memoir of his Life? I have no " doubt his correspondence was extremely various " and interesting.

He begs permission to use Dr. Black's own words, as being so pathetically and so emphatically descriptive of the loss he had sustained by the death of this amiable friend :— " Lord Woodhouselee died, after a severe illness, on the 5th " January last (1813), and has not left behind him a person " with a more elegant mind, a kinder disposition, or a more " saintly purity of heart."

In another part of the same letter, wherein the doctor alludes to his recent ecclesiastical appointment in Ayrshire, he adds—

" I enjoy, in my present rural retirement, considerable com- " fort and happiness; and my comparative seclusion from the " world has not, in the smallest degree, diminished my love of " literature, or zeal for its interests. You may judge, then, " what delight *Tassoni*, even abstractly considered, would " give me; and when to this are added the many claims it has " to my regard and attachment, it is impossible for me to " describe with what impatience I shall expect its publication."

EDITOR.

" My place of residence will not be stationary till " September, as I have several visits to pay: any " letter, however, which you may do me the honour " to write to me, will find me with the address of " Sundrum, Ayr. May I beg to be permitted to " offer my respectful compliments to your sister ?

" I am, dear SIR,

" Your very faithful servant,

" JOHN BLACK."

" SAMUEL WALKER, Esq.,
" &c. &c."

The amiable and accomplished Sir Richard Clayton, Baronet, of Adlington, to whom the literary world are so much indebted for his various inestimable publications, was numbered amongst the friends of the Author of the *Memoirs of Tassoni.*

This learned gentleman had for several years corresponded with him, and did not omit any opportunity of contributing, as far as lay in his power, to his literary pursuits.

It became a duty which the Editor owed to the kindness of this respected friend, to communicate to him that melancholy event which, while it deprived *him* of a Brother, terminated, *for ever*, that interesting correspondence which had so long subsisted between Adlington and St. Valeri!

The writer of these lines hopes Sir Richard Clayton will pardon him for introducing, in this place, an extract from that Letter of condolence with which he was pleased to honour him, in his reply to the painful communication here alluded to. In truth, he could not otherwise, than by adopting his own words, find language sufficiently strong to express the amiability of the writer's heart.

" SIR,

" MR. H—— being in London, attending " his duty in parliament, I did not receive your very " kind and friendly letter till this morning. The " public papers had announced to me the melan- " choly event at St. Valeri; and I calculated that " my inquiries after my dear and worthy friend " would reach St. Valeri when those inquiries would " be of no avail! I have lost more than a common " acquaintance and correspondent, and a chasm has " opened on me which is never to be filled up! Such " talents and such a character are not every day " exhibited: but it is the tenour of this life, if it " be itself extended, to see those amiable props on " which we have reposed, gradually slide from us. " You have every consolation in the recollection " of your brother's virtues, which will bloom without " ceasing in regions more congenial to them.—Ex-

" cuse a tear that drops,—(it is the tear of sincere " regard!)—and believe me,

" Sir,

" With the greatest respect,

" Your most obedient humble servant,

" RICHARD CLAYTON."

" Adlington, 30th May, 1810."

P. S. " I need not, I trust, add my best respects to " your dear Sister, nor my condolence. Had I been " certain of your address, the whole family should " have received the latter."

" Samuel Walker, Esq.,
" &c. &c."

The following letter from Robert Watson Wade, Esq., of London, written to our Author's Sister upon the melancholy occasion at present under consideration, is so descriptive of the character of her Brother, and marks, so strongly, that mutual attachment and affection which subsisted between these two friends, from their earliest days, that the writer of these lines is prompted to entreat Mr. Wade's permission to allow him to introduce it in this place; although, no doubt, he will feel considerable reluctance in doing so, as it was a mere hasty effusion of his grief,

addressed to the family of his lost friend, and, of course, not intended to meet the public eye.

"London, 31st May, 1810.

"From the little correspondence I now "have with Ireland, it was only about ten days "ago that I received, through the *medium* of an "English provincial newspaper, the first intimation "of the melancholy event which your letter of the "24th but too fully confirms!

"Since that time I daily intended to have written "to your brother Samuel on the occasion, and to have "offered my condolence on an event so distressing "to us all; but, judging from my own feelings, how "much more acute your's and his must have been, "I delayed writing.

"An uninterrupted friendship of many years, "commencing with our earliest and happiest days, "gave me a fuller opportunity of knowing, and of "duly appreciating the character of my dear de-"parted friend, than, perhaps, most persons out of "the circle of his family could have. I therefore "feel and lament the loss of him most sensibly, "and may say, with sincerity, that I partake fully in "the grief which the loss of so worthy and so "amiable a man must inevitably occasion to those "more nearly connected with him.

"As a scholar, the literary world,—as a worthy

" domestic character, his sorrowing relations,—as a " friend, *I* in particular must long remember and " feel the loss of one whose only study seemed to be, " to render himself useful to society ;—of one beloved " by all who knew him intimately, and esteemed " by those who, not having the happiness of a closer " connexion with him, only had an opportunity of " judging of him by his many ingenious and judi- " cious works.

" Ever ready to communicate to others the know- " ledge he had so extensively acquired, he excited " in his countrymen a taste for literature, to which, " before his day, they were strangers. Untainted " with that jealousy often too prevalent in literary " characters, he freely pointed out to, and encouraged " others to pursue, the paths he so successfully trod ; " and I freely confess that, as our studies were con- " genial ; I owe much of what little knowledge of the " Italian language I may have acquired, to a kind " of friendly emulation of his superior attainments.

" Some years back I fondly hoped to have been " able to enjoy the same kind of happy retirement " he was so fortunate as to accomplish for the latter " part of his life : but, indeed, I much fear that " a too constant application to his favourite studies " (although, perhaps, indulged in, from a wish to " alleviate sufferings occasioned by a long-continued " state of ill-health, and a habit of body always

" delicate,) may have contributed to hasten the " event we so deeply and so justly deplore!

" I feel a melancholy pleasure in finding that " my dear friend's Library, in which he so much " delighted, is to be preserved in the family. It " must, from its variety and extent, be truly valu- " able, and should be carefully preserved, as a pre- " cious memorial of its late dear owner.

* * * * * *

" I am, my dear Miss WALKER,

" Very sincerely and affectionately yours,

" ROBERT WATSON WADE."

" Miss WALKER,
" St. Valeri, Bray."

The Editor cannot mention the name of Robert Watson Wade, Esq., (M. R. I. A.) and Private Secretary to the Chancellor of the Irish Exchequer, without, at the same time, offering him the tribute of his heart, in acknowledging the obligations he feels towards him for his affectionate attentions to the memory of the Author of the *Memoirs of Tassoni*, his late dear friend! To this gentleman, (whose modesty prompted him to decline even the mention of his name,) the Editor is indebted for conducting the greater part of the present work through the press; and a resident in London, when the MS.

of the *Memoirs of Tassoni* was in the hands of the printer, he with promptitude, kindness, and, it may be added, affection, undertook the task of revising the press, superintending the engravings*, and in every possible way evinced a zeal and willingness to oblige, to an extent which the writer of these lines cannot find language to express: his public thanks are due to this kind friend, and he trusts he will accept of them as the offering of a sincere and grateful heart.

The Editor has already mentioned, that a Memoir

* Of the engravings, the *Head of Tassoni* prefixed to this work was done from a drawing made by the Editor, under the direction of his late brother, a few days previous to his decease, from an Head of Tassoni prefixed to the edition of La Secchia Rapita, printed at Modena, (1744), now in the Library of St. Valeri.

The other engraving, of *The Knight carrying the Trophy Bucket*, was done from a very beautiful drawing made by Mr. W. Redmond, of Dublin, and obtained through the medium of the Editor's amiable and learned friend, and brother-in-law, Sir William Betham.

It was the Editor's intention to have given an engraving of the Church and Steeple of Modena, (called by *de la Lande* La Guirlandina), where he describes (in his *Voyage en Italie*) the Trophy Bucket to have been suspended.—*(See Memoirs of Tassoni, page* 124).—But the Editor was unable to procure either a painting or a print view of that Church; and the unhappy and disturbed state of Italy, from the war, precluded him from endeavouring to procure a drawing made by some person upon the spot.

of the Author was intended to have been prefixed to the publication of the *Memoirs of Tassoni;* and he had been solicited, by many of his friends, to become the biographer of his Brother: but he has already mentioned his motives for declining that undertaking. Besides, as a brother, he could not attempt a Memoir without breathing sentiments of, perhaps, too much partiality, in every line, when the object of it had been so near a relative, and so closely connected with his heart.—Under these circumstances, whilst he declined the execution of a Memoir himself, it became his duty to select, amongst the friends of his late Brother, one who possessed such qualifications as were necessary for a Biographer.

Sir William Forbes, in his *Life of Doctor Beattie,* has described what those qualifications ought to be—"He, (says Sir William) who writes biography, "ought to have had a *long* and *near* acquaintance "with the person whose life he means to delineate:" and such a description of friend presented itself in Francis Hardy, Esq., Author of the *Memoirs of the late Lord Charlemont.*

Several other friends, and friends too of the highest literary eminence, with not less zeal and kindness, offered their assistance upon the occasion. At a future day the Editor may, perhaps, beg permission to avail himself of the proffered goodness of those kind friends, who, with so much sincerity of heart,

offered their tributes of respect to the memory of their lost friend! In the mean-time he feels it incumbent upon him, in this place, to declare himself bound to those valued friends by the strongest ties of gratitude for this peculiar mark of their kindness and affection.

With respect to Mr. Hardy, he voluntarily offered to become the biographer of our Author; and having been his early and intimate acquaintance and friend; having associated with him the greater part of his life; and having resided in the neighbourhood of St. Valeri; they had, during an interval of many years, an almost daily intercourse with each other. Thus, such a person seemed to be in every way peculiarly qualified for the task of a biographer: but, in the instance of Mr. Hardy, not less so from the profundity of his learning, than from the elegance and purity of his taste.

After Mr. Hardy became possessed of such materials for the very early part of the life of our Author as his family alone could supply, he sat down with those materials before him, together with such other materials as he was himself enabled to collect from their long and mutual intercourse, and had actually commenced his proposed tribute to the memory of his friend.

With respect to subjects of biography, it has been often remarked, but with what degree of justice the

Editor of those pages will not take upon him to say, that the life of a literary man seldom abounds in incident sufficiently interesting for a biographer. However, in the instance of our Author, much incident might have been expected, where the subject of the Memoir had, at different times, not only visited almost all parts of the United Kingdom of Great Britain and Ireland, but had generally recorded, by Journals * and Diaries, the transactions of those various tours. He had, also, visited Italy, Germany, Switzerland, Holland, Flanders, and such parts of France as were accessible to the subjects of

* Several of those Journals, and particularly an account of his *Travels on the Continent* in a series of Letters to his family, are in the possession of the Editor: some of those documents shall, probably, at a future day, be presented to the public. The Editor has also in his possession, (an inestimable treasure for his family,) a regular DIARY, of many volumes, which his Brother kept for the greater part of his life, even from the days of his pupilage, to almost the last month of his existence. That circumstance, however, is here mentioned merely as an indication of his brother's fondness and partiality, at all times, for general accuracy and correctness: but, from the peculiar nature of such a work, it could not be expected to see the light. Those volumes must, therefore, rest, for ever, within the bosom of his own family, although important extracts may be made from them hereafter, as containing within themselves a considerable fund of materials for an extended Memoir of their writer (our Author), to be drawn forth, as occasion may require, at a future day.

Great Britain at the time of the performance of his continental tour*. Thus, where so much incident had occurred during several years of our Author's life, much interest might have been expected from the delineation of such an elegant scholar and accomplished gentleman as the late Mr. Hardy.

Early in July, 1812, Mr. Hardy announced, by a letter to our Author's sister, that the *Memoir* was completed, and in this letter there were the following emphatic words:—"Well, I thank God, I have been "able to put the last hand to the *Memoir*."

However, it was too apparent, during some of his last visits at St. Valeri, that our amiable biographer was, about that time, evidently declining in his health, from, it was supposed, a paralytic affection: this opinion was afterwards too soon realized! On the 24th of the same month (July) he breathed his last, at Cookstown, the place of his residence, a village in the neighbourhood of St. Valeri!

A variety of domestic circumstances having occurred to interrupt the arrangement of Mr. Hardy's papers, the *Memoir*, thus announced by himself to have been completed early in July, remained locked up for many months after his decease: during which interval, the publication of *Tassoni*, at that time nearly printed, was, for this reason, unavoidably

* In 1791.

postponed. At length an arrangement of Mr. Hardy's papers having taken place, the *Memoir* so anxiously looked for, was discovered, and immediately delivered into the hands of our Author's brother, who, alas! had not proceeded far in his perusal of the MS., when it was too evident that the hand of death had, not long after the commencement of the *Memoir*, made rapid advances towards this amiable friend and intended biographer of our Author! And, although Mr. Hardy's love and respect for the memory of his friend remained undiminished in his bosom even to the latest moments of his life, yet the powers of his mind seemed evidently to have suffered from the debility of an approaching dissolution! Thus, from motives of respect for the memory of this amiable and learned friend, the Editor has felt it his duty to withhold that *Memoir* from the world, which, had it been written previous to the writer's mind having been weakened by the approach of his dissolution, would have been an honour to the memory of the Author whose life it was intended to have delineated.

Thus the public have been deprived, it may be said, by Fate, of that extended and polished *Memoir*, which, had it not been for this unforeseen event, would have proceeded from the pen of the learned and accomplished Mr. Hardy.

This unexpected interruption to the publication of

the *Memoirs of Tassoni* was no sooner known, than a proposal to fill up the chasm was immediately made by the Reverend Mr. Edward Berwick, Rector of Leixlip—the mutual friend of Mr. Hardy and of our Author.

Although the Editor was almost apprehensive it would be too late to expect that such a work could be accomplished time enough to appear along with the *Memoirs of Tassoni*, the printing of which was so nearly completed as to have little remaining to be done except that *Memoir* of the Author which had been so anxiously looked for and expected from the pen of Mr. Hardy, and for which the publication had been so long delayed; still, as a Memoir seemed to have been necessary, the Editor's next object was, to endeavour to prevail upon the publisher to delay the publication of the work (although detained already, it was feared, too long) until another Memoir could be prepared for the press.

It would be doing an act of injustice and unkindness to this amiable and learned friend, not to mention that, without loss of time, the task was most cheerfully, and, it might be added, most affectionately undertaken by him; and the Editor has the gratification to think, that he is at this moment in possession of this literary treasure: but, unfortunately, the publication of *Tassoni* could not be delayed longer than merely the time that would be sufficient for hastening

through the press the Editor's few introductory pages. Hence the Memoir by the pen of this kind friend, must, for those reasons, be for the present detained from the public. But the Editor sets too high a value upon it not to promise himself the gratification of giving it to the public at some future day; either separately, as a Memoir; when, perhaps, it might, with more leisure, be further enlarged and extended by the Author; or, more probably, in conjunction with some other posthumous work of our Author—perhaps with his "TRAVELS," or some other of those works which have been found in a considerable state of forwardness amongst his papers:—Of those, there is one, the materials for which he had occasionally, during several years of his early life, been occupied in collecting and collating. The work alluded to is denominated, "LIVES OF "THE PAINTERS, SCULPTORS, AND ENGRAVERS "OF IRELAND," which appears to have been arranged and digested upon the model of a similar work by the late Lord Orford, (then Horace Walpole,) for England: a work with which, when a young man, our Author was greatly enamoured.

Perhaps the writer of these pages could not mention the names of many literary friends who contributed more genuine gratification to his brother by his correspondence, nor more real pleasure by his society, whenever he called at St. Valeri, (which

he used frequently to do, when on a visit with the amiable and accomplished family of that celebrated orator, and ornament of his country, the Right Hon. Henry Grattan, at their beautiful mansion, Tinahinch,) than the name of the friend whom he has just mentioned.

Mr. Berwick had been for many years the intimate associate of our Author. A more amiable man in morals and in manners is rarely to be found. As a classical scholar, his translation of *Apollonius Tyaneus*, and his *Lives of Marcus Valerius Messala Corvinus*, and *Titus Pomponius Atticus*, &c., make it unnecessary for the writer of these pages to offer any further proof of his profundity; and in *belles lettres* he is equally informed. It was in the delightful circle of the family of the late Earl of Moira that our Author first experienced the happiness of meeting his amiable friend Mr. Berwick: and in the same circle, also, he used to meet his elegant and accomplished friend Mr. Hardy.

The writer of these lines cannot, in justice to his Brother, mention the name of the noble family of *Moira* without adverting to those feelings of gratitude which he always evinced for the innumerable attentions he experienced from the several branches of that highly accomplished family; and for the many delightful hours he spent, during a series of years, at their mansion-house in Dublin; an house

which might truly be denominated the Temple of Science and the *Belles Lettres.* Whenever he visited the metropolis, he uniformly received the most friendly invitations to that house. He there found an assemblage of rank and talent, endeared to the accomplished Earl and Countess by the congenial possession of literary and other elegant attainments. Such was "*Moira House*" during the residence of the family of the late Earl of Moira, and his learned and accomplished Countess, the mother of the present Earl. This excellent lady, who lived to a very advanced age, was pleased, during a series of years, to honour and indulge our Author by her learned and highly interesting correspondence, which was continued even to the very last stage of her life. It is to this correspondence the Rev. Mr. Boyd seems to allude in his poetical tribute to the Memory of his friend. The following is the stanza in which this allusion appears: —

> *York's* sainted Heiress, who, with You combin'd
> The drooping genius of our Isle to raise;
> With the communion of a kindred mind,
> Shall share with You the minstrel's grateful praise.

It is but justice to the grateful feelings of our Author to say, that he most truly lamented the de-

cease of this illustrious Lady, and to his last hour revered her memory, — in so much, that he could not, at any time, hear her name mentioned without the emotion of a sigh!

Having in the foregoing pages enumerated some of those persons from whom Letters of condolence were received, expressive of their grief for the loss of their valued friend, (our Author,) some of his poetical friends were not less kind and zealous in their tributes of affection and respect for his memory.

Eyles Irwin, Esq., at present of Cheltenham (England), a gentleman equally beloved and respected for the amiability of his heart, as for the elegance of his literary talents, indulged his sincere regret for the loss of his friend in the following pathetic and descriptive Lines, which were communicated through the *medium* of the Editor's learned Friend, and Mr. Irwin's brother-in-law, William Brooke, M. D. of Dublin.

Elegy

ON

JOSEPH COOPER WALKER, Esq.

M. R. I. A. &c. &c. &c.

BY

EYLES IRWIN, Esq. M. R. I. A.

1810.

While Britain, drooping, mourns the common doom
That bows her chosen worthies to the tomb;
While public talents to the stroke submit,
And, traces Fox the mortal course of Pitt;
While Nelson falls, the trembling world to save,
And Moore's green laurels flourish o'er his grave;
And Windham, last of Burke's illumin'd school,
At Death's dread summons abdicates the rule:
The private circle feels the shaft of Heaven,—
Nor wit, nor beauty, forms a shield for Devon;
Nor learning 'scapes — see wounded Friendship turn,
To scatter Cypress o'er her Walker's Urn!

Shades of St. Valeri! no more shall meet
The sons of letters in your calm retreat;
The critic, bard, biographer, no more
Illustrate talent with his chasten'd lore:
Recall attention to his native lyre,
Which Erin's Seers possess'd with patriot fire:
Or lead, instructive, to the fallen land,
Where arts and taste our homage still command,
Tho' peace and freedom fly the fated realm,
Which CELT alike, and CORSICAN o'erwhelm!
Shades of St. Valeri! your dell, how long
The haunt of Erin's eloquence and song!
Where the pure streamlet thro' the Dargle strays,
And with the Dryads' tresses, amorous, plays;
As pendant myrtles court the babbling waves,
And her bare roots the coy arbutus laves;
Young GRATTAN first essay'd his oral powers,
And led the Attic nymph to Wicklow's bowers.
When in his breast the great idea sprung,
That mock'd th' untutor'd energies of tongue;
She taught his lips persuasion to distil,
And turn the stubborn statesman to his will;
To work those blessings in his country's cause,
That trade unfetter'd, and restor'd her laws;
Than Greek or Roman happier in his day,
Whose service nought, but grateful acts repay!
Shades of St. Valeri! to you were known
The Gaëlic spirit and the Theban tone;

That mark'd the " Reliques " of thy elder time,
Which female genius deck'd in classic rhyme.
Thy echoes oft resounded to the strain,
Where BROOKE * reviv'd the memory of the slain,
Who sleep in honour's bed, proud victors of the Dane!
For parity of studies, and of mind,
Still to her harp thy master's ear inclin'd.
But mute, Milesian strings,—nor longer feel
The plaintive touches of the fair O'NEILL †!
Nor thine, the Philomela of the grove,
Form'd for the reign of poesy and love,
Enchanting TIGHE! ‡ cut off in beauty's morn,
Thy bosom press'd on sorrow's sharpest thorn:

* Charlotte Brooke, who published an elegant translation of the *Reliques of Irish Poetry*, and republished the works of her father, Henry Brooke, the celebrated author of *Gustavus Vasa*. She inherited the enthusiastic genius, but not the extended days, of her parent, dying of a fever in the flower of her life, in the year 1793!

† The Honourable Mrs. O'Neill, mother of the present Earl. The beautiful *Ode to the Poppy*, inserted in Charlotte Smith's works, as the production of her friend, would, of itself, entitle her to a niche in the Milesian Temple.

‡ With Mrs. Henry Tighe the literary circles are still better acquainted. Her Poem of *Cupid and Psyche* has gained her universal admiration; but her affecting *Stanzas to the Mezereon-Tree*, written in the winter previous to her death, during a lingering consumption, with all the prophetic inspiration of the Muse, have excited this sincere tribute to her talents and destiny.

Hark! 'twas her death-note!* tremulous, tho' clear,—
In Woodstock's bower that pain'd Affection's ear!
Devoted Italy! what latent charms
Shall tempt the vent'rous traveller to thy arms,
Since war and rapine have thy fields defac'd,
And left no vestige of thy stores of taste?
What neither Gaul presum'd, nor Goth, nor Hun,
At once a victor's arrogance has done;
Derob'd thy fanes of Painting's sacred story,
Thy fountains, — villas, — of the Sculptor's glory!

* How beautiful and how appropriate is this description! The *Poem* alluded to by Mr. Irwin, as appears from a *Note* at the end of the late edition of *Mrs. Tighe's Poems*, " was the *last* composed by " the Author, who expired at the place where it was written, (*Wood-* " *stock,*) after six years of protracted malady, on the 24th March, 1810, " in the thirty-seventh year of her age!"

This *Note* is followed by an exquisitely beautiful Poem, signed, W. T. the production, (it is presumed,) of Mr. William Tighe, of Woodstock, Member of Parliament for the County of Wicklow, and brother-in-law of Mrs. Tighe. In this Poem Mr. Tighe paints in vivid, and, it may be added, in celestial colours, the *pure* and *virtuous mind* of this enchanting Lady, which, he figuratively and pathetically points out to her afflicted family and friends, — " as a Beacon for the weary Soul, to guide it to that Man- " sion, which, by her virtues, she had gained!"

The publication of the works of Mrs. Tighe does infinite honour to the head, as well as to the heart, of their accomplished *Editor*, (Mr. Henry Tighe,) of Rosanna. His motives for their publication were of the purest nature;—they were, not only to erect an everlasting Monument in the Temple of Fame, to the memory of his departed angelic Consort, which she so highly merited; — but also, (to borrow Mr. Tighe's own words from his Preface,) " not to withhold from the public such precious " relics, which must tend to encourage and to improve the best sensations " of the human heart."—EDITOR.

To liberty succeed the arts divine,
To swell his trophies at Ambition's shrine:
Bold sacrilege! that bears the plunder home,
To bid his French *Museum* rival Rome;
Where, as the curious stranger hastes to find
The range of genius to one roof consign'd,
He sighs to witness, 'mid this waste of grace,
The arts he loves are aliens to the place!

So, in some pillar'd dome, from frost secure,
Where pensile crystals Sol's warm beams allure;
By Luxury rear'd beneath inclement skies,
To bid exotics in succession rise;
The Orange race, and chief, Ananas rare,
Which Eden cherish'd for the guileless pair:
Each flower of potent scent, or gay attire,
That speaks the stolen influence of fire:
The Aloe too, tho' stunted he appears,
The vigorous emblem of the Patriarch's years!
When appetite is sated, and the sight
No more receives from novelty delight;
Reflection to a distant shore is led,
Which paints them fairest in their native bed.

The filial duty to his country paid,
Which drew her minstrels from oblivion's shade;
And prov'd, in all the attributes of song,
She urges, as in war, her sons along;
Who ardent grasp,—enthusiasts wild of praise,
The poet's myrtle, or the victor's bays!

See WALKER * quit her shores for milder gales,
Which health impregnates in Ausonia's vales:
With critic glance survey th' exhaustless scene,
Tho' reap'd so oft, some gem o'erlook'd, to glean:
Draw, from Murano's shades, the tragic Muse,
Whose spells, tho' tempted by preferment's views,
TRISSINO's temper won, the purple to refuse!—
Or, to ALFIERI point, whose early page
With horror's throes convuls'd the trembling stage.
And he, whose strings yet yield a wilder tone,
" By melancholy noted as her own."
But ah! what favour found her infant hours,
Nurs'd by the arts, and train'd in fancy's bow'rs!
When the bold theatre PALLADIO plann'd,
And scenery beam'd from chaste ROMANO's hand:
The poet's crown when kings and pontiffs wove,
Which WALKER consecrates with kindred love!
And still those works shall flourish, spite of time,
Of barbarous ignorance, or modern crime,

* Mr. Walker published his *Historical Memoir of the Irish Bards* about the year 1786, which established his reputation for history, biography, and criticism. Driven by ill-health to seek relief from the climate of Italy, he passed some time in visiting the principal cities, and forming an acquaintance with the dramatic writings of the most celebrated authors, dead or living, of that favoured soil; as appeared by his *Historical Memoir on Italian Tragedy*, which came out in 1799, and afterwards a supplement to that work, published a short time before his death. The reader must refer to them for the characters and dramas of the fathers of Italian tragedy, among whom the gentle Trissino, the terrible Alfieri, and the gloomy Monti, hold a distinguished place.

Which stampt distinction on their MARO's grave,
And from Italia's wreck her genius save;
Bid MEDICIS oppose the bursting storm,
Tho' ruin borrow her NAPOLEON's form!
Alas! 'tis all that fortune can supply,
Th' immortal essence, that shall never die!
Thy memory, WALKER! shall endear the ground,
Where friend or stranger still a welcome found.
Led by thy skill, the progress to unfold
Of Erin's harp, which elder minstrels told.
Fond to thy converse some new grace to owe,
To praise, still forward, but to censure, slow:
The happy medium which so nicely hit,
That humour graceful grew, and modest, wit!
Nor absent there the ties that life adorn,
As woodbine curls around the spreading thorn.
Distemper's pains to cares fraternal yield,
Which chase domestic evils from the field:
All but the tyrant, whose untimely blow
O'erwhelms the lorn St. Valeri with woe!
Nor shall He sink unmark'd, whose genial light,
Prompt, with his learn'd associates to unite,
Improvement spread, or in th' Arcadian * shade,
Where her last notes the Roman swan essay'd;
Or where his * Erin many a name enroll'd,
To raise from monkish cells her hidden gold:

* Mr. Walker was not only a member of the Arcadian Academy recently instituted at Rome, and of other Societies on the Continent, but an original member of the Royal Irish

VALLANCEY there, and BEAUFORD, who contend
From dark antiquity the veil to rend:
Where science, Iris-like, her radiance flung,
On chymic KIRWAN,— philosophic YOUNG;
Or EDGEWORTH, fond, instruction to expand,
In morals, as mechanics, simply grand.
Still honour'd there the NESTOR of DROMORE,
Whose pastoral song excels his songs of yore:
Where sparkles still the Muses' splendid hoard,
Which CHARLEMONT and PRESTON oft explor'd,
Till call'd like WALKER, to th' Elysian bower,
To Fame they left th' imperishable dower!

These Lines had been prepared by Mr. Irwin for the Transactions of the Royal Irish Academy, of which our Author had been one of the original Members; and in order to give them a form more consistent with the rules of the Academy, he added, by way of Introduction to his Lines, a very ingenious

Academy, whose labours have deserved so well of their country. In bringing forward the names of members distinguished for science, philosophy, or poetry, the Author means no disrespect to many of this learned body, who have no less merit and reputation, than the few examples which could be quoted in a poem of this nature, as their Transactions forcibly evince. Indeed, nothing but private regard and public respect for the deceased, and the silence of better qualified members of the Academy, could have induced him to attempt this Eulogy, which may hereafter be really produced as an evidence that

"Grief, unaffected, suits but ill with art,
"Or flowing numbers with a bleeding heart."

and learned Essay* upon "*Elegy.*" Some unforeseen circumstances intervened to interrupt the appearance, at that time, of this tribute of Mr. Irwin's friendship in the *belles lettres* department of the Transactions of that learned body; in consequence of which they were withdrawn. But Mr. Irwin understanding that the *Memoirs of Tassoni* were shortly to be given to the public, kindly indulged our Author's brother with his permission for their appearance in this place. The Editor's public thanks, and his unceasing gratitude, are here offered to the accomplished Author of "*The Elegy on J. C. W. Esq.*"

The Editor here begs leave to subjoin an extract from a Letter with which Mr. Irwin lately favoured him upon the subject of this communication: —

* * * * *

"I shall always consider it a fortunate circum-
"stance to have my name combined with that of
"Joseph Cooper Walker in a publication, that, if
"like the former, cannot fail to do honour to his
"literary character. To have been known to, and
"esteemed by, so distinguished and amiable an
"Author while living, was a matter of no small
"gratification to me; and to have added my feeble
"tribute to his many virtues and attainments, when
"no longer among us, is no less gratifying to the
"feelings of friendship than to the love of letters.

* *This* Essay *is, at present, in the possession of the,* — EDITOR.

" By Miss Walker and yourself I trust my " warmest acknowledgments will be accepted for " the very handsome and polite manner in which " the sincere effusions of my Muse have been re- " ceived, and the honourable tablet to which they " have been consigned.

" Believe me, with great esteem,

" My dear SIR,

" Your's faithfully,

" EYLES IRWIN."

" SAMUEL WALKER, Esq.
" Examinator of Customs,
" Custom House, Dublin."

Several other persons were pleased to offer their poetical tributes of respect and affection to the memory of our Author. Amongst those, his learned and ingenious friend, the Reverend Henry Boyd, the celebrated translator of *Dante*. The following are the *Lines* alluded to, which are so descriptive of his attachment and regard for his late friend, as to render any further observations from the writer of these lines unnecessary, except to offer his sincere and grateful thanks to the Author of this tribute of affection, and to say, that he is proud to number the Reverend Mr. Boyd amongst his most respected friends.

Lines to the Memory

OF THE LATE

JOSEPH COOPER WALKER, Esq.

OF

ST. VALERI, *COUNTY WICKLOW*, IRELAND.

On yon fair pillar falls a stream of light,
Thro' that dark vista seen, when Sol ascends,
But as dim evening spreads, it 'scapes the sight,
And with the gathering shades obscurely blends;

Yet, there it stands;—still awful! tho' unseen,—
Forgotten by the crowd who past away,
And saw the tall spire, o'er the shaded green,
Return the glories of the rising day;—

So, gentle Spirit, thro' that mystic veil,
Which Death from Life divides, thy worth appears,
Saintly and pure,—till grief forgets to wail,
And fancy sees the friend, or fondly hears;

So, gentle Spirit, I behold thee still,
Even when the transient vital beam is fled;
Still present, when beside the weeping rill
I muse at eve, conversing with the dead! —

Cold is that hand that oft was clasp'd in mine,
And dumb that gentle voice that spoke the heart,
Where holy Friendship seem'd, in tones divine,
A more than earthly music to impart!

Often we pac'd along yon classic hill,
Where seem'd the fairy stream thro' Tuscan shade,
Of bow'ry pride beguil'd, to wind at will,
Where Fancy's children wander'd thro' the glade!

Ah! long the sable wings of Fate were seen,
Waving portentous o'er thy vital ray,
Yet, still, each drear and darksome pause between,
It seem'd a cheerful radiance to display!

Yet there, conversing with the great and good,
Of various times, — the living and the dead, —
Thou reap'dst the choicest fruits of solitude,
And, thy charm'd mind with Attic treasures fed —

Time was, when thou could'st chide the lingering sail,
Which the kind billet from thy JONES * delay'd,
Or, mark'd the swain, slow winding up the vale,
With news from Allerton's † Pierian shade!

* The late Sir William Jones. † Seat of William Roscoe, Esq.

But now, thou meet'st thy JONES in light array'd,
Joining the chorus of the blest on high,
Or, bent o'er Allerton's Pierian shade,
Behold'st thy ROSCOE bright'ning for the sky —

And, many an ancient bard *, whose lays are lost
" In the dark backward and abysm of time,"
Whose names thy love replac'd in honour's post,
Shall hail their entrance there, in strains sublime —

And many a Celtic *, many a Tuscan † strain,
Shall float around thee in the realms of light,
From those whose songs inspir'd the free-born train,
To brave the tyrant in the cause of right:

YORK'S sainted Heiress ‡, who, with You combin'd
The drooping genius of our Isle to raise,
With the communion of a kindred mind,
Shall share with You, the minstrel's grateful praise.

Oh! would the noble HOWARD wake the Lyre,
And to his friend departed swell the strain!
To join a Tuscan and Milesian choir, —
The friend of Tuscan lore will not disdain;

* See Mr. Walker's *Historical Memoirs of the Irish Bards, and Dress, &c. of the Ancient Irish.*

† See his *Memoirs on Italian Tragedy,* and *Revival of the Drama in Italy.*

‡ The late Countess of Moira, whose illustrious lineage was graced with the most profound learning, and with all the virtues of the human mind.

For thou wert long the friend of Tuscan lore,
Thy Muse the flame of ALIGHIERI * caught;
By thee the mighty stranger †, scarce before
To Albion's minstrels known, was hither brought.

HAYLEY ‡, — thy skill, in various aspects drew
Fair Virtue's face, and, to the world display'd,
A gift indulg'd but to the favour'd few,
Embower'd on Pindus, in her holiest shade;

Thou, who cans't seize the colours of the mind,
And bid the bright reflex our souls illume,
Oh! be they for thy Friend once more combin'd!
His merits blazon, and defraud the Tomb!

For much he lov'd the Muse of ancient days,
Nor less, the modern masters of the song;
No selfish motive check'd his languid praise,
Nor did he turn the page with envy stung —

Oh! no — blest Shade! thine was no envious light —
That, with a comet's blaze, would shine alone,
And sink its rivals in oblivious night,
Like him that scorn'd a brother near his throne;

* Dante, — specimens of whose poetry Lord Carlisle translated.

† The name of Dante was very little known in England till Lord Carlisle's Translations appeared.

‡ See the many beautiful and engaging characters delineated in various Poetical and Biographical Works of Mr. Hayley, which evince him to be the friend of humanity, and of the best interests of man.

No — like the stars that blend their rays above,
And o'er the blue expanse commingled shine,
Thy native fire, like universal love,
Combin'd with all, a kindred light divine —

Of talents, often, with unsocial pride,
And envy mix'd, the monstrous birth we mourn;
Not such was thine — a nobler light supply'd
Thy lamp — alas! it shews a funeral Urn!

Yet, with that cold and solitary Urn
I would converse, with far superior gust,
Than with the sons of clay, the brood of scorn,
To friendship dead, like their primæval dust!

Could such a verse as lives to Lycid's name *,
By me be laid upon that lonely Urn,
Upon the wing of everlasting fame,
Thy name, like his, around the world were borne:—

Adieu! adieu! my lov'd, — lamented Friend!
No more we listen to the Tuscan shell! —
Minstrels of Arno! — from your shrines descend —
—Ye green delights of *Valeri*, — farewell!

H. B.

* Milton's *Lycidas*.

Hill-town, County Down.

12th April, 1810.

To the foregoing affectionate tribute of respect to the memory of his departed Brother, by his amiable friend, the Reverend Mr. Boyd, the Editor has a particular gratification in here adding some *Lines* addressed to his Sister by a young Lady, whose modesty had, for some time, prompted her to conceal even her name. To this Lady the writer of these pages, and his Sister, beg to offer their united and grateful thanks.

LINES

TO

The Memory

OF THE LATE

JOSEPH COOPER WALKER, Esq.

BY

MISS ———,

OF

THE COUNTY OF WICKLOW *.

WHERE yonder marble marks the silent Tomb,
Oft shall the sons of Learning, pensive, stray,—
For He who did their arduous path illume,
Now peaceful rests beneath the silent clay!

* These *Lines* had been conceived in the mind of the Author,—or, to use her own words, "had been dictated from her heart,"—whilst on a visit of condolence at St. Valeri, a short time after the decease of our Author! In a subsequent communication upon the subject of these Lines, the Author uses the following words:—"I wrote the greater part of those Lines "which you so kindly approve, whilst sitting on the verdant "bank of that River which flows, so picturesquely, through the "grounds of St. Valeri."

Yet not by Learning's sons alone approv'd,
Each milder virtue WALKER's life adorn'd,
As Friend,—as *Brother*—and, by all belov'd,—
His loss, with fond regret, shall long be mourn'd!

A friend in him each child of genius found,
He ne'er assum'd the critic's blighting scorn,
With mild benevolence to all around,
In calm retirement pass'd each peaceful morn:

And, now, with tottering step, and bending form,
Old Erin's Bard comes slowly thro' yon glade;
Long in obscurity he felt each storm,
Till WALKER snatch'd him from oblivion's shade;—

Now, low reclining o'er the silent grave,
His trembling Harp resounds funereal lay;
Borne on the blast, his white hairs gently wave,
While his uplifted eyes the tears betray!

And, see Italia's tragic Muse prepare,
To twine the flowers that *there* more sweetly bloom,
Then, o'er the wreath she drops a pensive tear,
And sends the votive gift to WALKER's Tomb!

To the learned, the ingenious, and the justly celebrated Mr. Hayley, of Chichester,—who had long honoured our Author with his friendship, and who had so often cheered his hours of sickness and of pain, with his exquisitely beautiful and enchanting correspondence,—the Editor's sincerest thanks are due.

This gentleman has evinced the truest and most genuine emotions of regard and tenderness of friendship towards the memory of our Author,—for, since the decease of his friend, he has continued his correspondence with St. Valeri, in the hope of contributing consolation to the Brother and Sister of his lost friend!

To Mr. Hayley the Editor is indebted for the following *Elegiac Lines*, which,—(had not the present opportunity occurred of giving them to the public,)—were to have been engraven upon a Monumental Tablet in the favoured grounds of St. Valeri,—that once happy Villa, where our Author spent so many of the latter years of his life,—and where, alas! he resigned his last breath!—That sequestered and loved spot, to which he alludes in the latter part of the Preface he had intended for—the *Memoirs of Tassoni.*—

It was to this little Villa he retired after his return from the Continent. This circumstance he, also, alludes to, in one of his former publications, in the following words:—"Soon after my arrival in my "native country, ill-health obliged me to retire from

" ' *the busy hum of men,*' and I sunk into rural se-
" clusion in a verdant valley, watered by a winding
" river, at the foot of a range of lofty mountains.
" Here I summoned around me the swans of the
" Po and the Arno; and, while I listened to their
" mellifluous strains, time passed me with an inau-
" dible step."

Here, he found an House, with a few acres of ground, which, in his correspondence with some of his distant friends, he used to describe in the words of his favourite Horace: —

" Hoc erat in votis; modus agri, non ita magnus,
" Hortus ubi, et tecto vicinus jugis aquæ fons,
" Et paulum silvæ super his foret.——"

The grounds, which are skirted by a romantic river, were, originally, laid out by a lady of refined taste and elegant accomplishments, (Lady Morris Gore*,) but were, since, greatly improved by their late owner. The House, although generally small, yet possesses one large Room, which had been well suited for that great *desideratum* of his taste — a Library, — and visible from this room, as well as from different parts of the grounds, are some views of the enchanting scenery of the celebrated Wicklow Mountains.

* To this Lady, *St. Valeri* is indebted for it's name, having been so called from that place in *France* which bears a similar name, where her Ladyship and her Husband, (the Honourable Mr. Gore,) had, for some time, resided, and with the picturesque scenery of which they had been greatly enamoured.

The foregoing description of the once favoured Villa and grounds of his departed friend, will not, the Editor persuades himself, be unacceptable to Mr. Hayley; — who will, it is hoped, pardon him for introducing, in this place, an extract, by way of prefatory introduction to his Lines, from that truly pathetic and sympathizing Letter of condolence with which he so kindly favoured our Author's brother, upon his being made acquainted with the melancholy event of the loss of his friend!

Extract of a Letter from W. H. Esq. *to* S. W. *dated 28th May*, 1810.

* * * * * *

" I feel a melancholy delight in what you tell " me of your fraternal intention to preserve the " rural Retreat, and Library, of your amiable Brother, " as Monuments sacred to his memory; — and, I " shall feel particularly gratified if the few hasty " Lines, which you will find on the next page, and " which arose spontaneously from my heart, on the " perusal of your Letter, have any power to soothe " the anguish of recent sorrow, that must press, " very heavily, on the near, and affectionate relatives " of my departed Friend! — Forgive their imper- " fections, and receive them as a sincere, though " petty mark of my sympathy in your loss, — and " of the regard with which I am,

" Dear Sir, yours, &c. &c.

" W. H."

Epitaph

ON

JOSEPH COOPER WALKER, Esq.

Of gentle manners, and a generous mind,
Friendly to Science, and to Nature kind!
Zealous to make the worth of others known,
Yet often apt to under-rate his own!
Such WALKER liv'd, enjoying mental wealth,
Tho' to retirement doom'd by failing health!
Ye Bards of Italy, and Erin, praise
The liberal herald of your various lays!
Endear'd to many, tho' he liv'd apart,
So widely spread the virtues of his heart;
Affection grew from letters that he penn'd,
Those who ne'er saw the Man, revere the Friend;
And yet, to meet him in those regions trust,
Where God appoints the union of the Just!

Those Lines are, at present, inscribed upon a small Urn, which stands in the Library of St. Valeri; — and on the opposite side of the Urn is delineated a faithful likeness, or *profile*, of our Author, — together with appropriate emblems, and dates of particular events or occurrences of his life. —

It was in this Library where our Author, — whenever he was not oppressed by sickness or by pain, enjoyed the society of his literary friends; — and here, too, were often to be met, Ladies of distinguished literary talents, and other elegant acquirements, in whose society, so congenial with his own elegant mind, he was permitted to indulge, St. Valeri having been the constant residence of his Sister. — It was from this Library those Letters were issued, which, his partial friends were pleased to say, contributed so much to their gratification and amusement; — in a word, — it was, *here*, were conceived and written — the *Memoirs of Alessandro Tassoni.* —

The Editor feels a kind of melancholy consolation in here mentioning, that, this *Library*, — from a sacred respect to the memory of it's late, lamented master, — is to be carefully, and, it may be added, *religiously*, preserved. — In addition to his own individual and personal collection of Books, — (which was by no means inconsiderable, and many of them extremely rare, purchased and collected with much assiduity during his Tour on the Continent,) — He had, besides, allotted in this Library, compartments for those

highly esteemed *Presentations*, with which he had been, occasionally, favoured, by many of his literary friends; all of which, it is the intention of his family, shall be handed down to posterity, *in the place he had allotted for them*, as a lasting Monument of the kind generosity of his friends, and, as a tribute of the respect and gratitude of his family, for the polite liberality and kind friendship, of the generous donors.

Here, are to be found, in their various classifications, the works of the following Authors,—almost all of whom the Author of the *Memoirs of Tassoni* had been proud to number amongst his Correspondents,—and, several, amongst his most intimate and attached Friends.—

William Hayley, Esq. Chichester.
Rev. John Black, LL.D. Edinburgh.
Lord Woodhouselee.
William Marsden, Esq. F.R.S. &c. London.
Thos. Johnes, Esq. Hafod (Wales.)
William Roscoe, Esq. Leverpool.
Thomas Pennant, Esq. Downing, (Wales.)
J. Ritson, Esq. London.
Rev. Henry-John Todd, M.A. and F.A.S. Rector of All-Hallows.
Robert Anderson, LL.D. Edinburgh.
David Irving, LL.D. Edinburgh.
Mrs. Charlotte Smith.
John Penn, Esq. Stoke Park.
Miss Anne Bannerman, Edinburgh.
Eyles Irwin, Esq. Cheltenham.
W. Preston, Esq. M.R.I.A. Dublin.
Rev. Edward Berwick, Leixlip.
Rev. Henry Boyd, Rathfryland.
Thomas-James Matthias, Esq. Scotland Yard, Whitehall.
Rev. Thomas Zouch, D.D. and Prebendary of Durham.
Sir Richard Clayton, Bart. Adlington.
Mrs. H. Tighe, Rosanna, Wicklow.
Rev. W. Parr Greswell, Lancashire.
Rev. William Shepherd, Leverpool.

Isaac Ambrose Eccles, Esq. Croneroe, Wicklow.
Edmond Malone, Esq. London.
Di Luigi Angeloni, Paris.
Signor Gaetano Polidori, London.
Abate Melchior Cesarotti, Padua.
Signor Tommaso de Ocheda.
Miss Susanna Watts, Leicester.
Signor Pietro Napoli Signorelli, Naples.
Miss Matilda Betham, London.
Miss Clara Reeve.
Dr. Thomas Percy, Bishop of Dromore.
John Belfour, Esq.
Rev. Edward Ledwich, M.R.I.A. Dublin.
General Vallancey, F.R.S. and M.R.I.A. Dublin.
Miss Charlotte Brook, Dublin.
Earl of Charlemont, M.R.I.A.
Dr. Matthew Young, M.R.I.A. Bishop of Clonfert.
Richard Kirwan, Esq. F.R.S. and M.R.I.A. &c.
Rev. Doctor Beaufort, Collon.
Rev. Mervyn Archdall, D.D. Dublin.
Isaac Weld, Esq. jun. Dublin.
Sir William Ouseley, London.
Lord Orford, Strawberry Hill.
John Aikin, M.D.
Miss Anne Plumptree, Hampstead.
Charles Dunster, Esq. M.A. Newgrove.
Mrs. —— Burrows, Dublin.
Charles Burney, M.D. and F.R.S.
Right Hon. W. B. Conyngham, M.R.I.A.
Francis Hardy, Esq. M.R.I.A.
John Pinkerton, Esq. London.

Several of those persons whose names now grace this List, the brother of our Author is grieved to think, are numbered with the dead!—But to such as have survived their lost Friend, and to whom thanks have not been, already, communicated through the medium of the foregoing pages,—the Editor's public acknowledgments are due, and are, here, offered, for their liberal attentions to his late brother;—as, also, to such other Authors,—(his correspondents,)—whose Works are deposited in the Library of their departed Friend, but, whose names are *not* inserted in this List, in consequence of the Editor being uncertain whether, or not,

they were *Presentation-Copies*, from not finding them marked as such;—and, now, alas! that person is gone, by whom, *alone*, the doubt could be removed!

To those favoured names which are, here, enumerated, the writer of these lines has, further, to add, those of two Noblemen, not less eminent in virtue, than in literature and taste.

The Right Honourable Philip Earl of Hardwicke, when Chief Governor of Ireland, graciously presented our Author with a beautiful copy of that splendid edition of the "*Athenian Letters*," which had been edited, with so much taste, by his Lordship,—accompanied with a Letter, dictated by the purest elegance of sentiment;—and, to the Earl of Carlisle he was indebted for his Lordship's various poetical works, in bindings of exquisite beauty and splendour of execution.—To those noblemen the writer of these pages would wish to express his deep sense of gratitude for their kindness and attentions to his late brother—but, he feels himself totally inadequate to the task.—

To the Earl of Carlisle his brother's obligations were numerous and unbounded.—His lordship's gracious correspondence infinitely cheered his drooping health and spirits, during several of the latter years of his Life;—and the *last* Letter received by the dear and interesting invalid,—(an occurrence of *a few days* previous to his dissolution!)—was a Letter from the Earl of Carlisle,—but, to which, alas!—after many and frequent efforts,—he found himself, from

extreme feebleness and debility of frame, — unable to accomplish a reply! — Thus, he bequeathed the acknowledgment of that inestimable *Letter*, by, it might be almost said, — his parting breath, — to his only surviving brother!

The writer of these lines feels it his duty here to acknowledge, that this Nobleman not only enriched his brother's Library by his munificence, — and revived his languor by his correspondence, — but, he did more, — in the noblest manner, as unsolicited, he patronized his fortune. — The truest and best panegyrick upon those acts of gracious condescension in his Lordship, must arise from the reflection of that Nobleman's own heart.

Perhaps it may not be considered irrelevant to mention in this place, that, amongst those works of the Earl of Carlisle which have been here noticed, is to be found that admirable and exquisitely beautiful version, by his Lordship, of the pathetic tale of "*Ugolino*," to which the Author of the *Memoirs of Tassoni* has, already, attested his obligations. Thus, as it was to his Lordship's version of that poem our Author attributed the origin of his fondness and partiality for *Italian literature*, perhaps the Editor may, here, be allowed to indulge this reflection, — that, had it not been for *that Poem*, — this little Volume, — the result of that enamoured pursuit of his departed brother, — would not, now, have seen the light.

The brother of our Author having, thus, endeavoured to perform his duty as Editor of the *Memoirs of Tassoni*, he will, now, present the readers of that work with the *Preface* of the Author, in his own words, at least, so far as he has been able to digest the scattered fragments which were found amongst his papers. It only remains for him to add, and he feels it his duty to do so, as a tribute of justice to the memory of his beloved Brother, that, had Heaven spared him a little time longer, so as to have enabled him to complete his Preface, in the manner he intended, he would have *there* left nothing undone, with respect to the announcement of his various obligations to his literary friends, which the most grateful heart could have dictated:— thus, to Fate, alone, those friends are to attribute his silence!

EDITOR.

On the 14th of April, (1810) *the last sad tribute was paid to* Mr. Walker, *who was accompanied to his Grave by a numerous train of lamenting and afflicted friends! He was interred in the churchyard of* St. Mary, Dublin, *where the following inscription will be found engraven upon his Tomb:*

UNDER THIS STONE,
(AND ADJOINING THE GRAVE OF HIS REVERED
FATHER AND MOTHER,)
ARE DEPOSITED THE MORTAL REMAINS OF
JOSEPH COOPER WALKER, Esq.,
WHO DEPARTED THIS LIFE AT ST. VALERI, CO. WICKLOW,
ON THE 12TH APRIL, 1810,
IN THE 49TH YEAR OF HIS AGE!

THE GENTLENESS OF HIS MANNERS, AND THE PURITY OF
HIS HEART, ENDEARED HIM TO ALL
WHO KNEW HIM.
HIS ACCOMPLISHED MIND PLACED HIM HIGH
IN SOCIETY;
BUT HIS LITERARY WORKS ARE THE BEST MONUMENT OF
HIS MENTAL ATTAINMENTS,
AND OF HIS EMINENT INTELLECTUAL POWERS.
HIS LONG TRIED PATIENCE, UNDER THE AFFLICTION OF
SICKNESS, WAS SUPPORTED BY
CHRISTIAN PIETY, AND CONFIDENCE IN HIS CREATOR.
THE SINCERE SORROW OF
A NUMEROUS CIRCLE OF ATTACHED FRIENDS
BESPEAKS THE AMIABLE QUALITIES OF HIS HEART;
AND THIS HUMBLE MEMORIAL
(PLACED ON HIS GRAVE BY HIS AFFLICTED
BROTHER AND SISTER),
ATTESTS THEIR GRATEFUL RECOLLECTION OF
HIS FRATERNAL AFFECTION, AND OF
HIS MANY VIRTUES!

S. W. M.DCCC.XII. *J. W.*

THE

Author's PREFACE.

THE history of the revival of letters has been so ably treated, and so amply illustrated by several eminent writers, some of whom are still in being, that the subject may be considered as exhausted. It is therefore now time to turn our attention to the succeeding ages.

In the 17th century, the period to which the present work is confined, Italy could not boast a Dante, a Petrarca, an Ariosto, or a Tasso; but still it was graced with many names dear to the Muses, and dearer still to science.

It has been justly distinguished by the denomination of the Age of Philosophy. Indeed, in that age science advanced with rapid strides under the direction of Aldrovandus, Galileo, and other celebrated men; — several academies were instituted for its promotion, under the auspices of munificent princes; — foreign nations were anxiously explored

for subjects in natural history; — Museums were formed, and Cabinets enriched with the most curious productions of Nature, in the New and Old Worlds; — and the sphere of knowledge was widely extended by the discoveries of scientific Travellers.

While accessions to the general stock of natural knowledge were, thus, daily drawn from foreign sources, Science and all the elegant Arts flourished in Italy. The invention of the Microscope led to the discovery of a variety of objects heretofore unknown and unexplored; it opened the secrets of Nature, and discovered *minutiæ* in the animal and vegetable kingdoms that had long "lain hid in night." The Telescope, too, was now discovered, which exposed to the human eye the wonders of the heavens; — the magic genius of Scamozzi raised splendid edifices in Florence and in Venice, and excited astonishment by the wide span of the arch of the Rialto, which he threw, with a bold hand, across one of the canals of the latter city; — churches and palaces were adorned by the pencils of Guido, Guercino, Albano, Maratti, and Salvator Rosa; — Sarpi rent the veil which had so long covered the dark designs of the Church of Rome, devised to impede the progress of the Reformation; — while Davila enriched the historic department with his interesting details of the civil wars of France.

In the department of Poetry new discoveries were

made; but the poetic style was, indeed, deteriorated by the false taste which always results from an attempt to improve any art that has reached perfection.

The oriental languages were cultivated in the College of the Propaganda, instituted 1622, by Gregory XV.; and through the medium of that college, the knowledge of the Gospel was extended to distant regions; and the Academy de la Crusca was instituted for the express purpose of fixing a standard for the Italian language.

To the department of poetry the genius of this age does not seem to have been peculiarly propitious; yet, in this age arose poets of whom Italy may be proud; and an epoch is formed in its poetic annals, by the invention of the Mock-Heroic, and the perfection of the opera.

From the illustrious assemblage of literary characters who flourished in the 17th century, I have selected, as the subject of a Memoir, ALESSANDRO TASSONI, not merely because he invented a species of epopee in which our countrymen, Pope, Garth, and Mr. Hayley, have so eminently distinguished themselves, but because much of the political and literary history of his time is blended with the memoirs of his chequered life. In tracing the history of this eminent man, some of the most remarkable characters in letters, arts, and arms, who

flourished in that same period, occasionally come forward to notice, and afford his biographer an opportunity of introducing him to public notice, surrounded with some of his most illustrious contemporaries. Sanctioned by the example of several eminent biographers, I might, perhaps, have incorporated memoirs of his contemporaries with those of himself; but I did not find that their history was sufficiently blended with his, to warrant such frequent interruptions of the narrative. I have, therefore, chiefly confined my biographical notices of his literary contemporaries to notes at the bottom of the page, or to separate articles in the APPENDIX.

On the Lives of RINUCCINI, GALLILEI, GUARINI, and CHIABRERA, I have fondly expatiated; yet, much remains to be done by future biographers. I should gladly have given to the Lives of Guarini and Chiabrera a degree of interest and illustration which they have not hitherto received, by weaving into my narrative, selections of verse and prose from their various writings; but I felt myself restricted by the limits of my plan, (the narrow limits of an Appendix,) and therefore merely sketched, when I should, perhaps, have detailed.

I flatter myself, however, that my account of those writers will be found to be at least more full, than any that has, hitherto, appeared in our language.

Although in these sketches I have, perhaps, sometimes exceeded the limits which I prescribed to myself in this part of the work, I have, I fear, exhibited an imperfect view of the eventful Life of Guarini. It merits, in fact, to be treated more in detail, and if treated in that way, perhaps a more interesting subject has been seldom offered to biography. The letters which I have interwoven with the narrative not only open a full view of the personal history of the writer, but abound in ingenious criticism and good sense, and occasionally afford much literary and political information. In fact, a Life of Guarini opens a large canvass, and embraces almost all that was most interesting in the literary and political history of his time. I therefore hope he will yet find a biographer fully qualified to do him justice. If he should be as fortunate as his friend Tasso, his admirers will have reason to rejoice. I allude to a *Life of Tasso* now* passing through the press, by a learned and ingenious young†

* 1810.

† Since those pages had been written by the Author, the work here alluded to has been published, and the literary world in general, and Scotland in particular, has to boast of the name of the Rev. John Black.

The University of Glasgow, from their respect for the learning and talents of Mr. Black, have lately conferred upon him,—and most deservedly,—the honourable degree of LL.D.

This inestimable publication of Dr. Black will be found

gentleman, who modestly withholds his name from the public; but

"Merit was ever modest known."

But perhaps the most valuable article in my Appendix, which is now, for the first time, imparted by the press, is an inedited *Poem of Tasso*, for which I am indebted to a lady of refined taste and considerable literary acquirements, who in a tour through Italy in the year 1802, obtained at Ferrara a copy of the poem alluded to, accompanied with some interesting particulars of the private history of the Author. This literary treasure will be found in my APPENDIX, No. V.

A very detailed *Life of Tassoni* has been given to the world by Muratori; and, in order to gratify the English reader, I at first intended to have given merely a translation of his *Vita del Tassoni*, but I afterwards relinquished that idea. I took him, however, for a guide, and employed freely, but not without acknowledgment, the materials which he had collected; extending, at the same time, my researches to such other sources of information as were within my reach: but, in fact, I alone, am responsible for the greater part of the narrative,

noticed by the Editor of this work, in his *Preface*, page xxx. —EDITOR.

and, in general, for the sentiments and observations which occasionally occur.

Thus, the reader is taught what he is to expect in the following pages. If he should seek in them, in vain, for all the information which public libraries could supply, he will, I trust, be induced to exercise his candour and indulgence, when he is told that the Author is a recluse amongst the mountains of Wicklow.

I shall, therefore, to borrow the words of Mr. Roscoe, " submit this performance to the judgment " of the public, ready to acknowledge, though not " pleased to reflect, that the disadvantages under " which an Author labours, are no excuse for the " imperfections of his work."

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ERRATA.

Page xxviii. line 9, *for* he, *read* He.
—— xxxviii. line 18, *after* congenial, *read* a comma.
—— 34, Note †, line 7, *for* Cehors, *read* Cahors.
—— 48, line 9, *for* 1718, *read* 1618.
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Postscript.

Since the Note *in page* xl. *of the* Editor's Preface *was printed, it occurred to the Editor, that, although he was not in possession of a drawing of the* Church *and* Steeple *of* Modena, *called by* de la Lande, LA GUIRLANDINA, *yet, in the Edition of* La Secchia Rapita, *whence the* Head of Tassoni *prefixed to this Work was taken, there is a representation of the* Steeple, *where the* BUCKET, *so famed, was suspended; but, being merely the* Steeple, — *or, as it is called by* Muratori, (TORRE,) Tower,—*divested of all the circumjacent buildings of the Cathedral, or other ornamental scenery,* — *the* Editor *did not consider it an object sufficiently picturesque, to constitute, by itself, a Plate for this Work;—he, therefore, did not introduce it as such, but proposed to* Mr. Neagle *to combine the* Tower *with his beautiful Engraving of* the Knight carrying the Trophy Bucket; — *to this proposal,* Mr. Neagle, *very cheerfully acceded, although the Plate had been, at that time, considered as finished, and, in fact, ready for the Press;* — *however, through Mr. Neagle's willingness to oblige,* this Tower *now composes a leading*

feature in the back-ground of the Engraving alluded to; and, he has, besides, introduced, with much taste, a distant view of the Battle, *where the celebrated* Bucket *had been contested: thus, whilst the eye is engaged in viewing this Plate, the imagination can, easily, be led to picture to itself,*—The Battle raging,—but, the Secchia Rapita, or, the long contested BUCKET, obtained,—and one of it's victorious Champions carrying it away in triumph,—for the purpose of depositing it in the TOWER,—which is here represented,—*being the place allotted for its future destination, and where it had been seen by* de la Lande, *when on his* Travels in Italy. — *This combination of circumstances cannot but give an additional interest to the mind, whilst this Plate is under contemplation.*

Mr. Neagle's *abilities as an* Engraver *are too well known to the world, to require any comment from the Editor of these pages: however, it would be an act of injustice not to mention, that the view of the* Tower, *which he has introduced into this Plate, is a most faithful representation of the Engraving whence it was taken, although* that, *and his* Battle, *are done upon a scale sufficiently minute for the celebrated* burine *of* Callot.

The Tower is built of white marble, *as appears from an Inscription upon the Engraving, whence this view was taken, and where, also, the* height *of the Tower is recorded.*

The following are the words of the Inscription alluded to: —

TORRE DI MARMO BIANCO,
ALTA BRACCIA DI MODENA CLXIV ONCE VIII.

W. Redmond del,

I Neagle Sc.

MEMOIRS, &c.

It appears from the learned researches of the indefatigable Muratori, that the family of Tassoni is of high antiquity, and of noble origin in Modena. He found the name of Bonavere de' Tassoni, from whom its descent is traced, registered in the Annals of that city, entitled "Magna Massa Populi," so early as the year 1306. From that period to the birth of the subject of this Memoir, not a link seems to be wanting in the genealogical chain*. But I shall, I trust, be excused, if I should decline following the fortunes of the family

* To the elaborate *Vita del Tassoni* by Muratori, Barotti has subjoined, *Tavola Genealogica de' personaggi della casa Tassoni di Modena.* We learn from Tiraboschi, that Pietro Tassoni, a lawyer of eminence, from whom, it is said, in this *Tavola,* that, all "le "linee nobili de' Tassoni di Modena, di Ferrara, e di Bretagna in "Francia," are descended, compiled, in 1362, Annals of Modena, which are still extant. *Stor. della Lett. It. tom. v. p.* 351. *Mod.* 1775.

through the middle ages, and commence my account of its descendants with Bernardino (II.) who was born on the 23d of December, 1537. From this Bernardino, and his wife, Sigismonda, or Gismonda Pelliciari, a lady of noble birth, sprung Alessandro Tassoni, the author of La Secchia Rapita, or, The Rape of the Bucket.

On the 28th of September, 1565, Alessandro first saw the light, in the city of Modena*. Early deprived of his parents, his recollection of them was very imperfect. Of his father I do not think he speaks in any of his writings; but he records, in his "Pensieri," a circumstance respecting his mother, which would be likely to impress itself deeply upon the mind of a child.—"I remember," says he, "that "my mother had a flea chained with a silver "chain†."

* "Nell' anno 1565, nel dì 28 di Settembre," says Muratori, "venne alla luce in Modena il nostro Alessandro." In support of this assertion, the learned biographer thought it necessary to adduce proofs, as attempts had been made by some writers in Bologna, to refer the birth of Tassoni to that city. *Vita del Tassoni, p.* 49. Feeble, but specious, these attempts succeeded for awhile in deceiving the public, and even misled Perrault, the (first) French, and Ozell, the only English translator of *La Secchia Rapita.*

† Questo so io di certo, che Gismonda mia madre aveva una pulce incatenata con una catena d'argento. *Pens. lib. x. cap. 26.*

The early youth of Alessandro was surrounded with difficulties. His parents had sunk into the grave, he had no kind relatives to supply their place, nor had he any zealous friends to defend his little patrimony against the chicaneries of the law, to which it soon became a prey. The misfortunes of his youth made an impression upon his mind, which was never totally effaced. In *lib. ii. quisito* 13. of his "Pensieri," he asks, "Whether these "misfortunes were to be attributed to the "month in which he was born, or to the star "that presided at his birth?" This question, however, seems rather to have originated in the querulous disposition of which his early calamities and subsequent disappointments were the cause, than in any belief in planetary influence, although he was not, in common with many other remarkable characters of his age, wholly free from that mental weakness, or vulgar prejudice.

Notwithstanding the many difficulties with which he had to struggle, and the delicate state of his health, which, it may be presumed, had suffered from the early want of a mother's tender care, he soon began to devote himself, with ardour, to the cultivation of his mind. In his native Modena he first drank at the

" Pierian spring." Having made considerable progress in the Greek and Latin languages, he turned his attention, particularly, to the study of poetry and rhetoric. Lazzaro Labadini, the master who conducted his early studies, he has immortalized in the " Secchia " Rapita," *cant. iii. st.* 30. In enumerating the several towns and districts which sent forces to the defence of Modena, he mentions Bazzovara, in which the villa of Labadini stood, and immediately his venerable preceptor rises to his recollection.—

E Bazzovara or campo di sudore,
Che fu d' armi, e d' amor campo fecondo:
Là dove il Labadin persona accorta,
Fè il beverone a la sua vacca morta.

Now Bazzovara is a field of toil,
Where Cupid reap'd of old, a plenteous spoil;
Where, records tell, learn'd Labadini thought
To cure a dead cow, by an healing draught.

The circumstance alluded to in the last line, is thus explained in one of the notes on the poem which the author published under the feigned name of Salviani*. Labadini was not

* When Dr. Warton speaks of the illustrations of *La Secchia Rapita*, by Gasparo Salviani, (*Ess. on Pope, vol. i. p.* 212,) he does not seem to have known that the annotations under the name of

more remarkable for his profound learning than for his great simplicity. Intelligence was brought to him one morning, that a favourite cow had just died at his farm. Doubting, or unwilling to believe that the animal was actually dead, he ordered the messenger to return, and instantly to prepare and administer a draught, or *beverone*, according to the directions which he gave him. The servant smiled at the simplicity of his master, and retired. Of this fact, says Tassoni, there can be no doubt, for it happened in his school, when there were at least two hundred witnesses present.

Under the direction of this learned and amiable man, Tassoni pursued his studies with great ardour and success, until it was thought necessary to remove him to a public seminary.

From a letter dated the 24th October, 1628, addressed to Paganino Guadenzio, a professor in the academy* of Pisa, it may be inferred

Salviani were, as Muratori expresses it, " fattura del medesimo " Tassoni." Perrault and Ozell fall into the same error; (See *Avert. sur Le Seau Enlevé. Par.* 1678. *Preface to the Rape of the Bucket. Lond.* 1715;) an error into which they were probably led by their finding in the list of the associates of the *Umoristi,* a member of the name of Gasparo Salviani.

* This academy, after having existed nearly two centuries, and having been celebrated for the abilities of its professors and the

that our author, on withdrawing from the discipline of Labadini, became a member of that learned body: it is certain, at least, that his residence in Pisa was antecedent to his retiring to Bologna, an event which occurred in the nineteenth or twentieth year of his age. The letter to which we refer, commences with the usual pleasantry of Tassoni: "You will "now," says he to his friend, "enjoy the "thrushes and wine (*il Greco*) of Pisa* in the "land of promise, and abandon, without "regret, the onions of Egypt to those un- "fortunate beings who raise pyramids in the "desert. In my youth," he continues, "I "was a member of the college to which you "belong, and had there many friends, parti- "cularly Florentines. But all the professors

number of its students, began to fall into disrepute and neglect about the year 1472, when it was re-established by Lorenzo de' Medici in its former splendor. See *Roscoe, Life of Lor. de' Medici, vol. i. p.* 152. *Lond.* 1796.

* Ora V. S. si goderà i tordi, e il Greco di Pisa, &c.—*Il Greco* is the name of a species of Greek wine much admired in Italy. A wine bearing the same name, and probably of the same species, is celebrated by Redi, and said by him to be the product of the vicinity of Naples, where the vine was, perhaps, introduced by some of the Greek colonies that settled in that part of the peninsula—

Di Posilippo e d' Ischia il nobil Greco.

Bacco *in Toscana.*

" of that time are dead, and many of their " pupils have followed them to the grave*." No documents remain that would enable us to ascertain the length of his residence in Pisa; but it appears from the letter which we have just cited, and from some memoranda found amongst his papers, that he remained long enough in that city to form friendships, and to witness the battle of the bridge, which it has been customary, for some centuries, to exhibit every third year. Of this last vestige of the gymnastic exercises of the ancients, and of the other amusements of the carnival, he gives a lively description. While he admits that the exhibition of the mock-battle is not less delectable than beautiful, (*non meno dilettevole, che bella,*) he laments the danger to which the lives of the combatants are necessarily exposed.

Having attained his eighteenth year, Tassoni decided (1583) on the profession of the law;

* In another part of this letter Tassoni gives an hint to his friend, which is not unworthy the attention of tutors in general. " V. S. non si domestichi molto con gli scolari, e mantenga la " gravità magistrale, per non esser disprezzato da loro, come al mio " tempo interveniva al Dottor. Talentone da Fivizzano, che voleva " far troppo del galantuomo, e del buon compagno, e gli scolari nol " lasciavano mai leggere."

for which he had so fully qualified himself, that, immediately on making his election, he was presented with honorary degrees in both the civil and the canon law. And, in the same year, it would seem that he commenced his poetical career. "I have seen," says Muratori, "in the hands of Jacopo Baschieri, "formerly Chancellor of Modena, a MS. "tragedy, entitled 'L'Erico,' in the title page "of which was written, by the hand of the "author: *Linea del decimo ottavo anno di "Alessandro Tassoni.*" In this production Muratori discovered beauties which would not, in his opinion, disgrace a poet of a more advanced age. When the author, however, had reached his twenty-second year, his better judgment disapproved of this early effusion of his muse, and he recorded his disapprobation in a short discourse at the end. This discourse he entitled, "*Locus pœnitentiæ.*"

In the year 1585, Tassoni retired to Bologna, in order to pursue his studies in the celebrated university of that city*, a city

* This university has been said to have been founded by Theoderic the younger, so early as the year 425; but Muratori ascribes its foundation to the countess Matilda, and to his opinion many antiquaries subscribe. "Les écoles de l'Université," (of Bologna) says De la Lande, "sont dans un beau bâtiment qui

which he seems to remember with respect and gratitude, when, in "La Secchia Rapita," he makes Minerva claim its protection, and Apollo acknowledge it as the ancient seat of the muses,

————ove ognor visse
L'antico studio de le muse*.

" donne sur la place derriere S. Pétrone; c'est la plus ancienne " et la plus célebre de toutes les universités d'Italie; on prétend " qu'elle fut fondée par Théodose le Jeune, l'an 425, et le " diplôme en est gravé sur un marbre à S. Pétrone; mais Mura- " tori rejette une date si ancienne, et la plupart des savans ne la " font remonter qu'au tems de la comtesse Mathilde." *Voy. en Ital. tom. ii. p.* 252.—" The fabrick of the University," says Warcupp, " is very proud, with a large hall, and spacious courts. " In the city are many colleges for several nations; and, to speak " its praises in one word, 'tis a most happy University, and merits " that character which all men give it; viz.

" Bononia docet, et Bononia mater studiorum."
Hist. of Italy. fol. 1660. *p.* 90.

* *La Secch. Rap. cant. ii.* In a synod of the gods, which is convened on occasion of the war between the Modenese and the Bolognese, each of the deities declares the side which he, or she, means to take. Minerva says,

Bologna sempre fu a miei studj intesa,
Onde tenermi a cintola le mani
Or non debbo per lei. *St.* 48.

Bolonia ever has unweary'd strove
To cultivate those studies which I love;
Nor will I, now occasion calls, with hand
In girdle stuck, a bare spectator stand. *Ozell.*

Here he remained many years under the tuition of two eminent professors, Claudio Betti, and Ulisse Aldrovandi. To the profound skill of Betti in explaining the doctrines of Aristotle, he bears honorable testimony. "*Solus Aristoteles naturam novit,*" says he, "*et ipsum felix Interpres Bettus Aristotelem.*" And the botanical knowledge of Aldrovandus, is the subject of an eulogium in a MS. note in his copy of the "Ercolano" of Varichi, which is still in existence. He again mentions him with respect in his "Pensieri," and relates, that he saw in his house in Bologna the anatomy of the eye of an eagle*. To the studies chiefly cultivated by Aldrovandus, he seems to have sedulously devoted himself; and we often find him dwelling with fondness on his praise.

Apollo then rises, and offers to accompany the martial goddess:

Vergine bella, i' verrò teco anch'io
In favor di Bologna, ove ognor visse
L'antico studio de le Muse, e mio. *St.* 49.

Bright maid, thou shalt be seconded, he cries,
Nor singly shalt engross this enterprise;
One int'rest Pallas and Apollo share;
Their cause the same, the same shall be their care:
Bolonia from her cradle has been mine;
To me devoted, and the sacred nine. *Ozell.*

* *Lib. v. quisit.* 17.

Of Betti, thus brought forward, I have not been able to find any notices, except the slight mention of him by Tassoni, as quoted by Muratori. But the unfortunate Aldrovandus has been often the subject of biography.

Ulysses Aldrovandus, descended from an ancient and illustrious family of Bologna, was born in that city in the year 1522. He studied successively in his native city, in Padua, in Rome, and in Pisa. When he was only twenty-two years of age, he was appointed professor of logic in the university of Bologna, and soon after removed to the chair of philosophy, to which, in compliment to him, that of botany was united. There was then no botanic garden in that city; but the magistrates, at the suggestion of Aldrovandus, formed one (1567), of which they gave him the superintendence. This garden was cultivated with so much success under his direction, that in 1574, it supplied materials for the "Anti-" dotarium Bononiense." This essay was the prelude to his Natural History, which he extended to sixteen volumes in folio, of which only four volumes were published in his lifetime. He died on the 10th of May, 1605, in the eighty-third year of his age. It is with grief I add, that he had no friend to cheer his

latter days, or close his aged eyes! Must it not wring the heart of every lover of science to reflect, that the active and useful life of this learned man,—a life passed in acquiring and diffusing natural knowledge, — should be wretchedly terminated in blindness and in poverty, in an hospital in the very city to which his talents gave celebrity, and of which the museum that exhausted his patrimony, forms one of the most attractive ornaments*!

Great as the advantages which Tassoni enjoyed in Bologna were, he does not seem to have benefited much by them; at least his expectations were not answered. In a letter to a friend, dated in 1602, he says, that after sixteen years spent in the pursuit of knowledge in some of the most celebrated academies and learned seminaries in Italy, he was not able to distinguish *i puppacci da i diavoli.*

* De la Lande, in his description of Bologna, says, "Le cabinet "d'histoire naturelle est un des plus beaux de l'Italie: il est "rangé dans l'ordre le plus commode, et il y a six salles toutes "pleines: les pieces y sont étiquetées; ce qui manque trop sou- "vent dans nos plus beaux cabinets, et les petits objets ont des "chiffres relatifs à un catalogue que les curieux peuvent consulter "sur le lieu: le *Cimeliarchium Naturæ Ulyssis Aldrovandi*, s'y "conserve en entier." *Voy. en Ital. tom. ii. p. 267.* A minute description of this museum may be found in *Letters from several parts of Europe and the East, vol. ii. lett.* 109, 110, 111, 112, *and* 113.

While he resided in Bologna, a ludicrous incident occurred, to which there is a malicious allusion in "La Secchia Rapita," *cant. i. st.* 29. Of a vindictive disposition, he has, in the stanza in question, "damn'd to everlasting "fame" the name of a person, or rather of a family, from whom he received a slight injury at a masquerade during the carnival. Our admiration of the humour of this passage is, therefore, considerably lessened by our knowledge of the spirit in which it was written.

Ambitious of excellence in the profession which he had chosen, he pursued, with his usual ardour, the study of jurisprudence. Attracted by the fame of Cremonio, a celebrated professor in Ferrara, he passed some time in that city for the purpose of attending his lectures. Grateful for the benefit which he derived from his instruction, he makes honorable mention of Cremonio in his "Tenda Rossa." His removal to Ferrara, I am inclined to refer to the year 1591, as it appears from an inscription upon a monument which was erected, in 1590, to the memory of Melchior Zoppio*, a learned professor of the university of Bologna, that he was, in this

* For this inscription, vid. *La Vita del Tassoni* by Muratori, p. 51.

year, still a member of that seminary. It is probable that his studies in the science of law, were completed in Ferrara; for, in 1592, we find him exercising his profession. In the document from which this information is drawn, he is styled not only *juris utriusque Doctor*, but, in allusion to his noble birth, *Civis Nobilis et habitator Mutinæ*.

Returned to his native Modena, he continued, during some years, to devote himself seriously and sedulously to the practice of his profession. But tempted, at length, by the encouragement extended to talents in Rome, and, perhaps, not insensible to the charms which that interesting city must ever offer to a mind endued, like his, with classic lore, he resolved to quit

——le fiorite sponde
Del bel Panaro,
The flowery banks of fair Panaro,

for the immortal shores of the Tiber*. This

* "Sa fortune," says M. Landi, "n'étant pas proportionnée "à sa naissance, il alla à Rome, l'endroit où cette aveugle déesse "tient son trône plus que dans aucun autre lieu, et où l'on se rende "en foule pour participer à ses faveurs." *Hist. de la Litt. de l'Italie, tom. v. p.* 236. This might have been the case in the time of Tassoni; but, alas!

——Roma, che regina
Fu d' ogn' altra cittade, hor' è niente. *Martelli.*

idea, which was conceived in 1596, was not, however, carried into execution until the following year, in consequence of the death of a friend, who, while he bequeathed to him a considerable legacy, imposed upon him the office of executor to his will*. Having faithfully discharged the duties of this office, he proceeded to Rome. Here he soon distinguished himself by the composition of a dialogue, which was handed about in manuscript amongst his friends, but never, I believe, printed, entitled, " Ragionamento tra il Signor Cavaliere Furio " Carandini, ed il Signor Gasparo Prato intorno " ad alcune cose notate nel. XII. dell' Inferno " dì Dante," in which he defends Alexander Pheræus†, and Obizzo, marquis of Este, from the charge of tyranny with which the poet brands them, and in punishment for which he

* This friend, whose name was Poliziano, was buried, as he had directed, in the monastery of S. Marco in Modena, with the following inscription upon his tomb, which, as Muratori observes, " sembrasse più propria a i suoi esecutori,"—

Del Benefizio grate,
Iddio per me pregate.

† Muratori inadvertently confounds Alexander Pheræus with Alexander the Great, *p.* 52. He, however, is not the only writer who has fallen into the same error: vid. *Vellutello's notes on the Inf. cant. xii.* Perhaps Muratori was misled by an imperfect recollection of an essay written in his youth by Tassoni, entitled, *La Difesa d'Alessandro Macedone.*

immerses them in boiling blood*. This dialogue he dedicated to Alessandro d'Este, then raised to the dignity of the purple. This was an artful step towards ingratiating himself with the family of Este, the sovereigns of his native Modena†. However, his first preferment proceeded from another quarter. Recommended by his talents to the notice of cardinal Ascanio Colonna, son of the famous Marco Antonio, called *Il Trionfatore*‡, he was appointed by him to the office of his first Secretary, with a liberal salary. This important event in his life, is thus recorded by himself: *anno*, 1599. *Ascanius Cardinalis*

* *Inf. cant. xii.* of Alexander, the name only is mentioned; but Obizzo is thus distinguished:

—quella fronte che hal pel così nero
'E Azzolino; e quellaltro, chè biondo,
'E Obizzo da Esti; il qual per vero
Fu spento dal figliastro su nel mondo.

——That brow
Whereon the hair so jetty clustering hangs,
Is Azzolino; that spread with white locks,
Obizzo of Este, in this world destroy'd
By his foul step-son. *Carey.*

† In *La Secch. Rap. cant. vii. st.* 41, Tassoni takes occasion to make flattering mention of two of the family of Este.

‡ Marco Antonio obtained this honorable adjunct to his name for a victory which he gained over the Turkish navy in 1571, in the gulf of Lepanto.

Columna Marci Antonii Triumphatoris filius, me in suum Secretarium primarium accepit cum honestissimis conditionibus. His gratitude now awakened his lyre, and he sung the praises of his patron, and of his victorious father, in an unpublished canzone, of which Muratori does not regret the suppression, as it was written, he says, in the inflated style then in fashion, and, therefore, not likely to be relished at the present day.

Towards the close of this year (1599), some flattering prospects were held out, by the court of Spain, to the cardinal, which determined him to visit that court; and in the month of October following, he proceeded on his journey, accompanied by his secretary. Embarking at the nearest sea-port, they soon after fell in with the gallies which were conveying Maria de' Medici to Marseilles, to share the throne of France with the amiable and unfortunate Henry IV.*, and, we may add, to afford a sad and singular instance, how insecure the most exalted con-

* *Muratori, Vita del Tassoni, p.* 53. *Mezerai, Hist. of France, p.* 88. *fol. Lond.* 1683. Amongst the attendants of Maria, on this occasion, was her secret admirer, Ottavio Rinuccini, author of *L'Euridice,* the first regular Opera that was publicly exhibited. *Pinacoth. part* i. *p.* 61.

dition may prove against the vicissitudes of fortune*.

While Tassoni resided (1602) with his patron at Valladolid, a circumstance occurred which would hardly deserve to be noticed, if it did not serve to show, that the popular superstition in regard to magic, which had so long disgraced Europe, still, in a certain degree, prevailed. Some person, whose name is not recorded, charged Tassoni with having left with a lady in Rome, a bottle, or *ampolletta*, containing the figure of a little devil, which rose and descended as if it were animated. This ridiculous charge Muratori treats with the contempt it deserves, and smiles at the idea of bottling a devil. Tassoni, however, was too prudent to treat with marked contempt the prejudices of his time†, and there-

* See *Fenton's* edition of the *Works of Edmund Waller. Lond.* 1729. *Obs. p.* xvi.

† About five years before Tassoni was accused of magical practices, king James I. (of England) published (1597) his *Dæmonologie*, in which the royal author, speaking of incantations conducted by figures in wax, undertakes to prove "that such "develish artes have bene and are." See Dr. Irving's interesting *Lives of the Scottish Poets, vol.* ii. *p.* 223. See also, *Warton, Hist. of Eng. Poet. vol.* iii. *Diss. on Gest. Rom. p.* xxxvii. The practice alluded to by King James, was exemplified in the following year (1598) in France. "Comme le roi (Henry III.) "étoit encore à Nantes," says M. de Thou, "Jean Valet, et

fore thought it necessary to refute the charge in a long letter, which is still extant, and from which several interesting particulars of his early life have been drawn.

In 1602 the intrigues of the cardinal Colonna in the court of Spain, were crowned with success: he was appointed viceroy of Arragon. As the *beneplacito* of the pope was necessary to authorize him to enter on the duties of his office, Tassoni was dispatched to Rome to solicit the assent of his holiness to the appointment of the cardinal. Clement VIII., who then filled the papal chair, received Tassoni most graciously; and in the brief, dated 2d of September, 1602, which he sent to the cardinal, he makes honorable mention of his ambassador*. Encouraged by the

" Jean Talhouet, gentilhomme Breton, auparavant mestre de camp " dans les troupes du duc de Mercœur, lui donnèrent avis qu'un " prêtre nommé Cosme Ruggieri, vouloit attenter à la vie de sa " Majesté per les voies détestables de la magie: que sous prétexte " qu'il savoit peindre, on lui avoit donné une chambre dans le cha- " teau: qu'il y avoit fait une figure de cire resemblante au roi, " qu'il perçoit tous les jours en prononçant de certaines paroles " barbares, pour le faire mourir de langueur." *Collect. Univ. des Mem. particul. relatifs à l'Hist. de France, tom.* liv. *p.* 58.

* Gratus etiam fuit adventus familiaris tui, et a secretis Alexandri Tassoni, quem ut tuum, et ut præstantem etiam hominem libenter vidimus, et ex ejus viva voce eadem, quæ de te scire expectabamus. uberius non mediocri cum voluptate cognovimus.

gracious reception of the pope, he was induced to solicit the clerical tonsura, which was accordingly conferred upon him, by the bishop of Sidonia, on the 12th of the following month. Having taken this previous step of preparation, he now flattered himself, says Muratori, that church preferments, or, to borrow his more poetical expression, *le rugiade ecclesiastiche*, would shower in abundance upon him; but, as he truly adds, hopes are formed with facility, but not so easily accomplished. No mitre, nor even the cap of a more humble dignitary, ever covered the tonsura of Tassoni.

Possessed of the brief, Tassoni returned to Spain through Modena, whither he went for the purpose of placing his natural son, Marzio, under the care of a friend. Embarking at Genoa, he proceeded by sea. During this voyage, he began his "Considerazioni sopra "le Rime del Petrarca." "Having," says he, "no other companion in my voyage but "these Rime, I beguiled my time in com- "menting upon them." And, in his preface, he adds, "these strictures were partly written "during a voyage performed in the depth of "winter upon the agitated bosom of a tem- "pestuous sea, and between the rocks and

" shoals of two bleak and barren shores; and " partly," he pathetically continues, " amidst " sorrows and vexations." In the remarks on Sonnet cix. beginning

> Ite caldi sospiri al freddo cuore;
> Rompete il ghiaccio, che pietà contende.
>
> Go my warm sighs, go to that frozen heart;
> Burst the firm ice, that charity denies.

we find him indulging his wit. " While I " was writing these strictures," says he, " in " an inn (*le Faucon*) on a dreary coast, and " upon the border of a frozen lake at " Martigues in Provence*, I could not but " smile at the thawing powers which the poet " ascribes to his burning sighs (*caldi sospiri*), " being fully convinced that the ice which I " then beheld would not melt before the sighs " of the most ardent lover†."—When he reached Saragossa, there remained only one

* " Sur les bords de l'étang, du côté de la mer, est la petite ville " du Martigues, qui ne remonte pas au-delà du treizieme siecle." *Voy. de Provençe, tom.* i. *p.* 217.

† This is not the only occasion taken by Tassoni to turn into ridicule the sighs of Petrarca. " Alexandre Tassoni," says l'abbé de Sade, " a fait des observations sur Petrarque où il prend quel- " quefois la liberté de le tourner en ridicule, au grand scandale " des vrais Petrarchistes, compare ses souspirs de Laure dans sa " viellesse, au secours de Pise, qui arriva 40 jours après que la " ville fut prise." *Mem. pour la Vie de Petrarq. tom.* i. *p.* 186.

canzone of Petrarca, which he had not critically examined. He had not then turned his thoughts to the "Trionfi," because, says he, that work was then in little estimation*, on account of the gloomy nature of the subject. However, when he returned to the court of the cardinal, he was obliged to abandon all his literary projects, then in contemplation, being allowed only fifteen days, after his arrival, to prepare for another journey.

Having acquired, in an eminent degree, the confidence of his patron, he was remanded by him to Rome, for the express purpose of superintending his private affairs. To this new employment was annexed a salary of six hundred golden crowns; an establishment with which he seems to have been perfectly satisfied. How long he continued afterwards in the service of the cardinal, or whether he

* It would seem that it was only in Italy that the *Trionfi* were in little estimation; for Ascham, in his Schoolemaster, which appeared in 1589, says, "our Englishmen Italianated have more in "reverence the *Triumphes* of Petrarche, than the *Genesis* of "Moyses." *Fol. p.* 25. And Mr. Warton observes, that "in "such universal vogue were the *Triumphs* of Petrarch, or his "*Trionfi d'Amore*, that they were made into a public pageant "at the entrance, I think, of Charles Vth into Madrid" *Hist. of Eng. Poet. Vol.* iii. *p.* 463. This, however, was not the first occasion on which the *Trionfi* were made into a pageant. See *Hist. and Crit. Ess. on the Rev. of the Drama in Italy, p.* 99. *note* (1).

was dismissed, or whether he voluntarily retired, Muratori had in vain inquired. But it appears from a letter which he addressed to the canonico Sassi, in 1605, that he was then his own master. Having shaken off his official shackles, he determined to enjoy his freedom. It is presumed by his biographer, that it was at this time he undertook his journey to Calabria, which he seems to have visited as "a curious traveller," adding largely to the stock of natural knowledge which he had acquired under the discipline of Aldrovandus, and which he afterwards diffused through various parts of his "Pensieri*." Of this journey no particular account remains. We cannot, therefore, point out with certainty the route he pursued. I am, however, inclined to think, that the account of the expedition of Venus to prince Manfredi, which embellishes, so delightfully, the tenth canto of "La Secchia Rapita," may be considered as a narrative of his own voyage to Naples. In this account, some of his commentators seem to think that he followed the

* Some remarks, which appear to be the result of personal observation, upon the fertility of the soil of the kingdom of Naples, and upon its corn and wines, may be found in the *Pensieri, lib.* x. *cap.* 16.

"Itinerary" of Rutilius. That Rutilius was his guide so far as Ostia*, is very probable; but several of the descriptions are so lively, that we can hardly doubt of their having been written under impressions made from personal observation, particularly the glowing picture of sunrise in passing Piombino, *st.* 11; and the description of the tempest in *st.* 20. In *st.* 25 we think we see the enchanted bark of the goddess gliding by the ruined towers of Palmaria, or Palmarola†, and an involuntary sigh rises at the recollection of the many illustrious prisoners (*prigioni illustri*) who were exiled to this barren island, where they dragged a miserable existence *in parte occulta e sola,* as the poet expresses it. In *st.* 24 we are presented with a sketch by the hand of a master,

> Le donne di Nettun vede su'l lito
> In gonna rossa, e col turbante in testa.
>
> In scarlet gowns, and lofty turbans dress'd,
> To the throng'd shore, the dames of Neptune press'd.

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* Rutilius embarked at Ostia the 9th of Oct. A. D. 416, or A. U. C. 1169, to return to his native country, (Gaul). So that after Tassoni had passed that port, Rutilius could no longer serve him as a guide.

† This island, which is a rock formed of volcanical matter thrown up by fire, was called by the ancients Pandataria, and made use of as a receptacle for criminals of exalted rank. See *Swinburne, Trav. in the two Sicilies, vol.* i. *p.* 75.

While we read these lines, we think we behold a crowd of females, dressed in the fanciful costume of their district*, standing upon the promontory of Neptune, and eagerly gazing at the passing vessel.—From Naples, which he denominates

la real città de la Sirena†,

we may follow Tassoni to Venosa, on the visit which it is presumed he made to its accom-

* In a note on the *Secchia Rapita*, the dress of the woman of the district of Neptune is thus described. "Usano queste il vestir "di rosso più di qualunque altro colore: e il vestito è di tal forma, "che quì suol dirsi, che vestono alla Turchesca. Parlando delle più "benestanti, il fondo, o sia lembo della gonna è trinato d'oro a più "d'un giro, e talvolta con andamento d'intrecciatura bizarra, quasi "direi a guisa di quelle trinature che vedonsi ne' teatri sopra gli abiti "Asiatici. Il turbante poi del Tassoni altro non è che una fascia di "pannolino, che portano intorno alla testa."—

The notice bestowed upon the bold promontory of Neptune (*Nettuno*) by Tassoni, is not the only circumstance which recommends it to our notice: It is the scene of the *Alceo* of Antonio Ongaro, the first attempt at the Piscatory Drama. And in a castle belonging to the Colonna family, upon the same shore, and near the ruins of the ancient Antium, this piece was first represented. The author was a native of Padua, and a retainer of the Farnese family. He flourished at the close of the sixteenth century. As Tasso's pastoral drama was the model which Ongaro followed, the *Alceo* has been wittily denominated *l'Aminta bagnato*, *Jan. Nic. Ery. Pinac.* i. *Crescimbeni, tom.* ii. p. 463—466. *Menage, Note sopra l'Aminta, p.* 290.

† *La Secch. Rap. cant.* x. *st.* 8.

plished sovereign*, whose musical talents he has celebrated in his "Pensieri†." It was probably on his return from Venosa, that he passed through Contorsi, a district of Calabria fifteen miles from the gulf of Salerno, where he saw a woman named Madonna Carissima, who, although in her ninety-seventh year, had all her first teeth perfect, and behind them a row of new teeth, which he examined, and found to be rather less than those which they seemed intended, in the course of time, to replace. From the healthy appearance of this woman, he concluded that she might live at least twenty-five years longer‡.

From the kingdom of Naples, on the beauties of which he so fully and so fondly expatiates in his "Pensieri‖," Tassoni re-

* Of this visit, the evidence is only presumptive.

† *Lib.* x. *cap.* 23.

‡ *Pen. lib.* v. *quisit.* 24. Whether or not Tassoni's prediction was fulfilled, we have no means of ascertaining; but it is a certain fact, that the celebrated countess of Desmond lived to a greater age than he presumed Madonna Carissima might reach, and, as Lord Bacon expresses it, "did *dentize* twice or thrice."—*Nat. Hist. cent.* viii. *sect.* 755.

‖ I cannot resist the temptation of transcribing this beautiful description. "Napoli hà il cielo, e il mare, e'l monte, e la "pianura, e le valli, e i colli, isole, porti, e spiagge, selve, giardini, e "prati, e quanto in somma la natura hà di bello in una sola vsita: "onde a ragione disse quel poeta, che sembrava parte del cielo

turned to Rome, where he continued to reside many years. Resolved now to indulge, without restraint, in his favourite literary pursuits, he declined entering into the service of any of the princes or prelates who wished to employ him, knowing, says his biographer, how ill the pursuit of letters accords with the service of a court. Rendered independent by his patrimony, which had probably improved, he was not, says Muratori, obliged to become the slave of others.

In Rome his talents soon procured him the highest literary distinctions. He was not only admitted into the ACCADEMIA DEGL' UMORISTI, under the name of Il Bisquardo*,

" caduta in terra. Evvi sì temperato il cielo, che a vicenda varia " due sole stagioni, Primavera ed Autunno. Il mare è placido e " cheto, e d'isolette vaghe ripieno, e rincurvando il lido tra le falde " di due famosi monte Vesuvio e Pausilipo pare, che corra umile à " baciare il lembo di così bella città. I colli di cipressi odorati, " d'uliveti, e di frutti son tutti ombrosi; le valli d'aranchi, e cedri, " e di giardini ripiene. I campi, e prati di biade, e di fiori tutti " coperti, la città stessa tutta pomposa, tutta deliziosa; le strade " dirittissime, e nette dell' una, e l'altra parte schierate d'altissimi " palagi, con quattro, e cinque ordini di finestre, tutte corniciate " di marmo. I tetti quasi tutti ad un medesimo segno, con le " grande coperte, e giardinetti pensili in cima pieni di varj fiori." *Pens. lib.* x. *cap.* 17.

* The edition of " *La Secchia Rapita,*" which was published in 1624, appeared under this name.—The device of Tassoni, which hung, and which, perhaps, still hangs, in the palace Mancini, is

but raised to the dignity of *principe*, or president,—an honor which he shared with Don Filippo Colonna, and Maffeo Barberino, afterwards pope Urban VIII. Of this academy, some account is already before the public*. Its existence was not of long duration. Several vain attempts have been made to revive it; even so late as 1717, Clement XI. proposed to cardinal Acciajuoli, who inhabited the palace Mancini, to invite the few surviving members of the academy to resume their meetings in the saloon of that palace in which they had formerly assembled; but the cardinal was no friend to the muses; so the project fell to the ground. And the walls which once reverberated the glowing numbers of Marino†, Rinuccini, Preti, Bracciolini,

thus described by his French biographer: "C'est une scie qui a "commencé de scier un bloc de marbre; à côté est un petit vase "avec ces mots Espagnols. *Si non falta el umor.* Plus bas est "l'ecusson du Tassoni. Dans la partie superieure, on y voit en "champ d'azur, un aigle noir les aîles étendues, et au dessous est "un Tesson dressé sur ses pattes."

* See *Hist. Mem. on Ital. Trag. Lond.* 1799, *p.* 158.

† The Humoristi contributed to the monument erected by Manso to the memory of Marino, who had been for some years their president. See *Notes* on Cowper's translation of the *Latin and Italian Poems of Milton, Chich.* 1808, *p.* 299, in which may be found many curious and interesting particulars respecting the literary history of Italy.

Chiabrera, and Tassoni, are now adorned with paintings by the pupils of the French academy established in 1738, at the suggestion of cardinal de Fleury, by Louis XV.

About this time arose another institution of much higher importance, to the promotion of which Tassoni contributed,—an institution which, in Muratori's opinion, deserves to be eternally remembered, not only for the honor of Rome, but of all Italy.—In 1600, prince Federigo Cesi *, duke of Acquasparta, a young nobleman addicted to the study of Natural History, held occasional literary meetings at his palace near the Vatican. At these meetings, philosophical subjects were freely discussed, and experiments in natural philosophy performed. The doctrines of the old, or Aristotelian school, were critically examined, and their fallaciousness, in many instances, exposed†. To mechanics, and to

* Prince Federigo Cesi was only eighteen years of age when he began to form the meetings which gave birth to the academy which Muratori so fondly commemorates. He was addicted, from his early youth, to the study of natural history; and on that subject, he published some essays which were once admired, but are now forgotten. He died in 1630.

† Agostino Favoriti, in his *Vita di Virg. Cesarini*, president of this academy, thus explains the nature of the institution: "Quo-
"rum erat Institutum inusitata rerum eventa, quæ terris, quæ

all the sciences immediately connected with mathematics, much attention was paid; and as Galileo was a member, it may be presumed that astronomy was not forgotten. From these meetings sprang (1603) an academy denominated DEI LINCEI, from its device,—a lynx,—an animal remarkable for the quickness of its sight, and the penetrating power of its eye. This institution probably afforded the original idea of the Royal Society of London*, which began, in a similar way, a few years later: indeed Muratori asserts that the "Accademia dei Lincei" was the model after which were formed, not only the Royal Society of London, but the respective societies of Florence, Paris, Copenhagen, Berlin, and Petersburgh, none of which can certainly boast an higher, or so high an origin, and all of which bear an evident affinity to the Roman Academy†.

"cælo accideremt, in disputationem vocare, causas sedulo inda-
"gare, et eorum observationibus, aliisque experimentis veterem
"omnem philosophiam Aristotelicam in primis evertere."—A list of the original members of this academy is subjoined to the edition of the *Secch. Rap.* printed in Modena, 1744. By this list it appears that Galileo was "ascritto nel 1611."

* It was from literary meetings in a private house at Oxford, that the Royal Society of London originated. See *Hist. of the Roy. Soc. Lond.* 1734, *p.* 53.

† *Pag.* 57. Perhaps the original idea of the *Academia dei*

Soon after Tassoni had been associated with the "Lincei," he evinced himself well entitled to the honor conferred upon him, by the publication of "Parte de' Quisiti del Signor "Alessandro Tassoni." This work, which was intended as a specimen of his "Pensieri*," appeared in Modena from the press of Giulian Cassiani, in 1608, with the device of a snail sticking against the wall of an house in ruins, with the motto *succo meo*. The author, however, affected displeasure at the publication of this essay, which he declares in a letter to a friend, was printed without his knowledge. But it would seem that the printer had not incurred his displeasure; for, in the following year, the press of Cassiani imparted his "Con- "siderazioni sopra le Rime del Petrarca." This work was attended through the press by the author himself. While he was correcting

Lincei might be referred to the *Academia dei Secreti*, instituted, in the preceding century, by Giambattista Porta of Naples, for the promotion of experimental knowledge, and the promulgation of new and useful discoveries.

* This *Parte de' Quisiti* is inscribed to the *Academia della Crusca*. Although it does not appear that Tassoni's name was enrolled with the members of that celebrated academy, he contributed to their *Vocabolario*. Several of the corrections and additions in his inedited annotations on the first edition (1612) of that valuable work, were adopted in the subsequent editions. *Muratori, Vita del Tassoni, p.* 79.

the last sheet, the "Annotazioni" of Muzio* on the same poet, fell into his hands, and he had the satisfaction to find that Muzio entertained an opinion similar to his own in regard to the "Rime" of the bard of Vaucluse.

But no human bliss is perfect. While Tassoni was anticipating the brilliant success of his "Considerazioni" from the support which, he presumed, they would receive from the general conformity of his opinions with those of so eminent a critic as Muzio†, he was struggling with pecuniary difficulties. This we learn from a letter to Annibale Sassi, dated from Rome in the following year; by which it appears, that from some cause which is not explained, he was deprived, or, to borrow his own strong expression, robbed (*rubato*) of

* Girolamo Muzio, of Padua, was born in affluence, and died (1575) at an advanced age, in indigence. According to Crescimbeni, forty years of his life were passed in continual peregrinations. His poetical productions have some merit; but it is as an acute critic, and a redoubtable champion for the Holy Faith against the heretics, that he is chiefly remembered. His passion for his fair pupil, Tullia d'Aragona, throws a soft shade over the asperities of his character.

† As the *Annotazioni* of Muzio had not appeared detached from his *Battaglie*, with which they had been originally published, Tassoni thought it necessary to subjoin to the first edition (*Mod.* 1609) of his *Considerazioni*,—"*una Scelta delle Annotazioni del "Muzio.*"

his patrimony in Modena. Hence he was compelled to incur debts, and embarrassments followed. So that when he set out from Modena for Rome, he had but fifty crowns in his purse; and of these, half were expended on the road.

His literary ardour, however, remained unabated. Soon as he was settled in Rome, he resumed his suspended studies, and presented to the public his "Considerazioni," which, during his former residence in that city, he had revised with anxious care; a task rendered necessary by the various unpropitious circumstances under which the strictures had been written. Satisfied with his work in its improved state, "I can conceive him calm and "confident, waiting, without impatience, the "vicissitudes of opinion, and the impartiality "of a future, if not of the present generation*," little suspecting that the result of his critical labours was about to rouse a nest of hornets that would, for awhile, disturb his peace, and, at length, sting him almost to madness.

Petrarca was now the idol of the Italian nation. Tassoni admired him; but as his admiration did not rise to enthusiasm, or dege-

* *Johnson, Life of Milton.*

nerate into bigotry, he was not blind to his faults*; and wisely reflecting that idolaters can find nothing to blame in the object of their devotion, he was apprehensive that time might consecrate the faults of the Tuscan bard. With a view then to enlighten the deluded or superstitious admirers of Petrarca, and to rectify the public taste, which had begun to betray some symptoms of vitiation, and to lose its relish for pure and genuine simplicity, he engaged in the critical work now before us†. On this occasion, therefore, (to borrow

* In his *Proemio*, Tassoni says, " Mia intenzione non fu mai " di dir male di questa poeta, il qual ho sempre ammirato sopra " tutti i Lirici, così antichi, come moderni: ma non è gia ne anche " di dovere lasciarsi vendere vessiche per lanterne." Tiraboschi admits that it was necessary to moderate the prevailing enthusiastic admiration of Petrarca, because, says he, " alcuni fossero sì " idolatri di quel gran poeta, che qualunque cosa gli fosse uscita " dalla penna si raccogliesse da loro, come gemma d'inestimabil " valore." *Stor. della Poes. It. Lond.* 1803, *vol.* iii. *p.* 436.

† Tassoni was not the first Italian critic who ventured to point out faults in the style of Petrarca: he was long preceded by Pico di Mirandola. *Roscoe, Life of Lorenzo de' Medici, vol.* i. *p.* 311. See also *Varchi, Ercol. p.* 27. The abbé de Sade is, as it may be supposed, very angry with Tassoni for the liberties which he took with the hero of his elaborate work. *Mem. pour la Vie de Petrarq. tom.* i. *p.* 185. M. de Cehors, his French translator, thus vindicates him: " Notre poëte," says he, " avoit plus d'inclina- " tion pour la galanterie vive et enjouée, que de penchant à " l'amoureuse langueur. Faut-il s'etonner que l'amant de Laure " qui se charge toujours de chaînes, qui ne parle que de son

the strong language of Johnson,) he may be considered as a public benefactor. Soon as the press had emitted his work, he sent a copy to Marino, who thanked him for the gift in a letter expressive of his warm admiration of his strictures, congratulating him, at the same time, on his courage in venturing to point out faults in a poet whom the strength of prejudice seemed to have raised to a height far beyond the reach of censure. Perhaps Marino flattered himself, that as Tassoni had now shown that he no longer entertained a blind veneration for the early Italian poets, he might be tempted to sanction, with his approbation, and by his example, the new poetic style which he had invented*, or rather, indeed,

" martyre, et presque jamais de ses plaisirs, n'ait pas été tout-à-fait " de son goût. Il le raille avec justice sur ses allusions frequentes " de Laure avec Laurier, de Laure avec Aurore, et *aure soavi*, et " sur ses comparaisons eternelles du soleil et d'etoiles avec les " beaux yeux de sa maitresse." *Le Seau enlevé. Par.* 1759. *Tom.* i. *pref.* As a specimen of his manner of criticising Petrarca, I shall transcribe his concluding remark upon the sonnet clvi. " Passa la nave mia colma d'òbblio, &c.," which has been so highly extolled by the Italian critics: " E de' migliore senz'altro, " questo sonetto, ma non è già incomparabile, come 'lo tengono " certi cervelli di Formica, à quali le biche paion montagne." As a further specimen, I would rather refer to, than quote the remarks on *Sonn.* xlii.

* " Jean-Baptiste Marini," says l'abbé de Sade, " trouvant la

adopted from Lope de Vega. Speaking of the taste for false wit, which soon afterwards became so prevalent throughout Europe, the noble biographer of Lope de Vega observes, "Marino, the champion of that style in Italy, "with the highest expressions of admiration "for his model, acknowledges that he imbibed "this taste from Lope, and owed his merit in "poetry to the perusal of his works*." As this false taste had infected some of the early productions of Tassoni, and as even the first canto of "L'Oceano," which he sent as a model to a friend who was employed upon a poem on the same subject, is thick sown with *concetti*, Marino would have been justified in forming hopes of his conversion to the new school which he had founded, or of which he was the head. But if such hopes were formed, they were sadly disappointed; for the glittering tinsel of the style of Marino and of his followers, soon excited the contempt and derision of the more mature judgment of Tassoni, as we shall have occasion to notice in the course of these memoirs.

"maniere de Pétrarque trop naturelle, et trop simple, voulut se "frayer une route nouvelle." *La Vie de Petrarq. tom.* i. *p.* xliv.

* *Lord Holland's Account of the Life and Writings of Lope de Vega. Lond.* 1806. *p.* 16.—a work rich in elegant and ingenious criticism.

The public were two years in possession of the "Considerazioni," when the defence of Petrarca was undertaken by a youthful critic, Giuseppe degli Aromatarj of Assisi, then (1611) a student in Medicine in the university of Padua. Although he entitled his work, "Risposte di Gioseffe degli Aromatarj alle "Considerazioni del Signor Alessandro Tas- "soni sopra le Rime del Petrarca," his defence only extended to the remarks on the first sonnets of that poet. Roused by this unexpected attack, Tassoni took an immediate resolution to reply under an assumed name. In twenty-two days after the appearance of the "Risposte," he published in Modena, "Avvertimenti di Crescenzio Pepe a Giuseppe "degli Aromatarj intorno alle Risposte date "da lui alle Considerazioni di Alessandro "Tassoni sopra le Rime del Petrarca*." By

* Borrowing some ideas from the letter of Marino alluded to above, Tassoni, in *pag.* 49 of these *Avvertimenti*, again apologises for the seeming severity of his strictures upon Petrarca. "Se," says he, "si censurano l'opere di S. Agostino, e di Platone, "e d'Aristotele, e d'Omero, uomini tanto maggiori: ben si pos- "sono censurare quelle ancora del Petrarca, quando non si fa per "malignità, ma per levar le superstizioni, e gli abusi, che parto- "riscono mali effetti, e confonder le sette de' Rabini, e de' Ba- "danai indurati nella perfidia delle anticaglie loro, e di quegli in "particolare, che stimano, che senza la falsa riga del Petrarca "non si possa scrivere diritto," &c.

this vindication, which was equally ingenious and acrimonious, Tassoni concluded he would discomfit his puny adversary: a conclusion which the long silence that ensued seemed to justify. But, while he was secretly enjoying his supposed victory, a masked battery was opened upon him from an unexpected quarter. In 1612 there issued, under a feigned name, from the press of Deuchino of Venice, " Dialoghi di Falcidio Melampodio " in risposta agli Avvertimenti dati sotto " nome di Crescenzio Pepe a Giuseppe degli " Aromatarj," &c. These dialogues are supposed to have been written by his former adversary, Giuseppe degli Aromatarj, with the assistance of two learned professors of Padua. At this new assault, says Muratori, Tassoni lost all patience, *e montogli la senape al naso.* But finding that his adversary, like another Antæus, rose " fresh from his fall," he determined to put forth all his strength to subdue him. He now adopted a plan of intimidation, which was suggested, according to Muratori, by the practice of Tamerlane. When a besieged town did not immediately surrender to the summons of that sanguinary conqueror, he hung out a red flag, which was intended to signify to the inhabitants, that if they did not

lay down their arms, and open their gates, he would put them all to the sword. In imitation of this system of terror, Tassoni entitled his reply to the last attack, " Tenda Rossa (or " The Red Flag) risposta di Girolamo No- " misenti ai Dialoghi di Falcidio Melampo- " dio, Francofort " (Modena)*, with the motto: *Ignem gladio ne fodias.* This furious invective, on which Muratori bestows the strong epithets of " *pungente*" and " *fulmi-* " *nente,*" had the expected effect. Giuseppe degli Aromatarj retired from the field, rather, however, by the advice of his friends, than from dread of the wrathful critic; for it is said that he had prepared a reply to the " Tenda " Rossa," which he was prevailed on, with some difficulty, to suppress. Still he was pursued with rancour by Tassoni†, although he could not be persuaded, or, at least, was unwilling to believe, that a youth of twenty could have written the " Risposte." In this opinion he was confirmed by the perusal of a sonnet by Aromatarj. " There is not," says he, in an angry letter to a friend, " an ass in

* A corrected edition of the *Tenda Rossa* was printed at Venice, 1702, with the original date (1613).

† " Di Civile passava in Criminale la lite," says Muratori, " e " dalle penne si veniva ai pugnali." *p.* 60.

" Sardinia, or an ox in Apulia, that would " venture to assert that the sonnet and the " 'Risposte' were written by the same per- " son;" forgetting, in his wrath, that an indifferent poet may prove an acute and judicious critic. Having conceived this idea, he listened eagerly and gave implicit faith to a whisper that reached his ear, accusing Paolo Beni, and Cesare Cremonino of Cento, two professors in the university of Padua, of assisting Giuseppe degli Aromatarj in his animadversions on his " Considerazioni." And, under this impression, he asserts, perhaps upon very slight grounds, that when Il Beni heard of the appearance of the " Tenda " Rossa," he fled from Padua in a fright. Persuaded of the guilt of Cremonino, he ridicules, in that publication, the length of his nose, and oppugns his doctrine in regard to the immortality of the soul*. Such are the dreadful effects of the passions upon the charities of the human mind! If the private character of a man should be attacked with brutal insolence, he may be excused if he should reply with some degree of asperity;

* Tiraboschi considers the *Tenda Rossa* as a " libretto pieno di " fiele contro il suo avversario, e che non dee prendersi per modello " dello stile da tenersi nelle dispute trà letterati." *Vol.* iii. *p.* 437.

but rancorous invective is quite inexcusable when the point in dispute is merely a beauty or a blemish in the sonnet or canzone of a love-sick poet.

Giuseppe degli Aromatarj, the puny adversary whom we have seen Tassoni combating with so much fury, abandoned the thorny path of criticism on dismissing his "Dialoghi" from the press, and retired from Padua to Venice, where he continued to practise as a physician until the stroke of death, at an advanced age, numbered him with his patients. His ashes repose in the parish of San Luca, where he had resided fifty years. He left many pieces on medical subjects, of which the "Treatise on Canine Madness*" alone has been printed. This treatise, whatever its other merits may be, is, at least, valuable as a record of the mode of treating in Italy, in the seventeenth century, one of the most dreadful maladies upon which the medical art has yet been exercised. If, as Ap. Zeno insinuates, the brain of Aromatarj was affected by the

* This work (*De Rabie contagiosa*) was sinking fast into oblivion, when an attack by Redi upon an opinion advanced by the Author, respecting the generation of animals, drew it into notice. See *Hist. de la Litt. d'Ital. tom.* v. *p.* 167.

rough treatment which he had experienced at the hands of Tassoni, it may be presumed that he contributed, occasionally, to swell the bill of mortality within the range of his practice.

While the "Red Flag" was still raised *in terrorem*, another admirer of Petrarca circulated a bitter sonnet, under the name of padre Livio Galanti, against his commentator, who, it must be admitted, seems to have exercised, in some instances at least, more wit than critical skill in his strictures*. To this sonnet Tassoni replied in a satirical poem of the same form; a species of poetical invective in which, according to Crescimbeni, he was allowed to excel†. Both these sonnets are preserved in the "Vita del Tassoni" by Muratori: but as I am confident my readers would feel as little pleasure in perusing, as I should have in transcribing them, I shall not sully my page with either. The sonnet of Tassoni only

* Tiraboschi admits that Tassoni considered the *Rime* of Petrarca rather "too curiously," and that he seemed anxious to discover "il pelo nell'uovo, e trovare errori ove niun altro li trova." *Vol.* iii. *p.* 437.

† *Tom.* v. *p.* 148. See also, *Muratori, Perf. Poes. Ital. tom.* ii. *p.* 464.

evinces his dexterity in " flinging dirt;" indeed he might safely have challenged all his antagonists in the words of Gay's Polly,

Let's try who best can spatter.

Amongst the French critics too, Petrarca found a champion. Baillet, author of " Les " Jugemens des Savans," stepped forth in his defence. But as Menage asserts, that he had never read the " Rime" of Petrarca, and was only acquainted by hearsay with the strictures of Tassoni, his enterprise may be allowed to rank with the wild adventures of the knight of La Mancha.

While Tassoni's mind was in a state of irritation from the reiterated attacks of the critics, he conceived (1611) the idea of writing a Mock-Heroic poem; in which, while he permitted his vein of wit and humour to flow freely, he might indulge in the virulence of invective against the open and secret enemies of his literary reputation*. Hence La Sec-

* A similar cause gave birth to the *Dunciad*. If, as Dr. Johnson says, the hint of the *Dunciad* is confessedly taken from Dryden's *Mac Flecno*; perhaps the hint of Dryden's poem may be traced to the *Secchia Rapita*, which was certainly the first specimen that appeared in a modern language of personal satire ludicrously pompous. The Italian poem, it must be allowed,

CHIA RAPITA; a poem which has obtained for the author the honourable distinction of the inventor of a new species of Epopee*; for, as Dr. Warton observes, "we know so little of "the 'Margites' of Homer that it cannot be "produced as an example†." Indeed Tassoni seems anxious to establish his claim to the honor which has been assigned him. "It is "true," says he, in his preface, "that some "of the Tuscan versifiers have formerly "mingled humorous and serious matter in "their poems, such as Berni and Pulci‡.

possesses an advantage over the English poems alluded to: the fable is more interesting and better conducted, and, in order to be enjoyed, stands less in need of illustration,—even at the remote period of two centuries.

From an anecdote related by Mr. Malone in his *Life of Dryden, vol.* i. *p.* 481, it appears that he (Dryden) did not deny, that in his *Mac Flecno* he had obligations to *La Secchia Rapita.*

* "The natives of Modena," says Gibbon, "were distinguished "in the arts and sciences; and, like the pastoral comedy, the "Mock-Heroic poetry, of the Italians was invented by Tassoni, "a subject of the house of Este." *Miscel. Works, vol.* iii. *p.* 462. *Dub.* 1796.

† *Ess. on the Gen. and Writings of Pope, Lond. Vol.* i. *p.* 211.

‡ Crescimbeni admits that neither Berni nor Pulci can be truly said to have preceded Tassoni in the heroi-comic walk of poetry; but he insinuates, that *La Gigantea* of the Gobbo of Pisa, and *La Nanea* of F. Aminta, both of which were printed so early as 1566, give some right to their respective authors, to dispute

" But Berni did not compose an epic poem; " he only added a few stanzas to the cantos " of Bojardo*. And Pulci, ignorant of the " epic art, took a wrong course, singing, in " paltry verses, improbable adventures, and " puerile tales." To the " Margites" of Homer he makes no allusion†. In Bracciolino of Pistoja, however, he was threatened with a rival who seemed inclined, and with apparent justice, to dispute the palm with him. In point of publication, Bracciolino certainly preceded him; for his Mock-Heroic

that honor with him, *tom.* i. *p.* 358. From Tassoni's silence, however, in regard to these poems, it may be inferred that he was either unacquainted with, or had no obligations to them. Probably they were not seasoned with wit enough to preserve them; for Crescimbeni is the only Italian writer by whom I can recollect to have seen them mentioned, except Apostolo Zeno, whose account of these neglected poems is full and satisfactory. See *Biblioth. della Elog. Ital. tom.* i. *p.* 294, 295.

* It is hardly necessary to observe that Tassoni, for, I fear, the illiberal purpose of deceiving his readers, misrepresents the poem of Berni. See *Roscoe, Life and Pontif. of Leo* X. *vol.* i. *p.* 83. See also, *Gravina, Della rag. Poet. Lond.* 1806, *p.* 193.

† It is probable, however, that he had the *Margites* in his eye, for the name of the hero of that poem is derived from a Greek word signifying foolish, ignorant; (See *Pye, Comm. on Poet. of Aristotle, ch.* iv. *note* 2.) and Tassoni assigns to his hero, imbecility of mind. Salvini supposes that the *Margutte* of Pulci was borrowed from the *Margites*. See *Satir. di Salv. Rosa, Amst.* 1788. *p.* 118, *note* (2.)

poem of the " Scherno degli Dei " appeared in 1618, and the earliest edition of " La " Secchia Rapita," is that of Paris, 1622. But it is a fact well ascertained, that Tassoni began his poem in the month of April, 1611, and finished it, according to the original plan, in ten books, in the month of October following*. " The rapidity with which it was com- " posed," says he, " was matter of astonish- " ment to my friends Monsignor Antonio " Querenghi, Fulvio Testi, and others." And he adds, with an overweening vanity that would be hardly pardonable in a youthful author, that no work was ever better, or more eagerly received: " in one year," says he, " more copies of it were circulated in manu- " script, than were ever disseminated, even in " ten years, of the most admired works that " have yet issued from the press." Here his vanity renders his veracity questionable. But when he tells us " that one copyist alone " made so many copies of it at eight ducats

* On this point both the indefatigable Muratori (*Vita, p.* 80), and the judicious Tiraboschi, (*Stor. della Poes. Ital. vol.* iii. *p.* 442,) seem to be perfectly satisfied: to the testimony of the " cavalieri " e prelati che allor viveano," to which the author refers, they yield implicit faith. Ap. Zeno was also convinced. See *Bibliot. della Elog. Ital. tom.* i. *p.* 295. *Ven.* 1753.

" each, that in a few months he realized about " two hundred ducats," we presume he speaks truth, and we feel obliged to him for acquainting us with the terms on which copyists, in his time, exercised their profession. While the " Secchia Rapita" wandered about in manuscript, Muratori supposes it fell into the hands of Bracciolino*, and suggested to him the idea of writing a poem of the same mixed kind; perhaps it did more; the quarrel amongst the gods in *canto* ii. might have furnished him with the subject of his " Scherno " degli Dei†." On this, however, we do not insist; for, as Mr. Hayley justly observes,

* Some account of Bracciolino may be found in *Hist. Mem. on Ital. Trag. p.* 143.

† I shall borrow from M. Landi an account of the subject of Bracciolino's poem. " *Lo Scherno degli Dei,*" says he, " est une " turlupinade très-ingénieuse des dieux de la Gentilité. On y " fait entrer les fables principales qui les concernent tournées " d'une façon plaisante, et ces diverses fables, au moyen des in- " ventions et additions de l'auteur, forment un ensemble et une " action où le ridicule est semé à pleines mains. Cette action " consiste dans les amours de Mars et de Vénus, et dans la ja- " lousie de Vulcain, dieu de son côté libertin jusqu'au plus affreux " excès. Tous les dieux s'intéressent pour l'un ou pour l'autre " parti; il en arrive les plus belles scenes du monde; mais la " maniere dont se fait le divorce entre Vénus et Vulcain est un " trait des plus spirituels qui aient été enfantés par la fantaisie " chaude des poëtes." *Hist. de la Litt. de l'Ital. tom.* v. *p.* 307.

" the petty circumstances by which great " minds are led to the first conception of " great designs, are so various and volatile, " that nothing can be more difficult to dis- " cover*." The appearance of this poem, to whatever cause it may owe its birth, was matter of much alarm to Tassoni. In a letter to his friend, the canonico Annibale Sassi, dated in April, 1718, he says, " he under- " stands that Bracciolino of Pistoja is em- " ployed on a poem of a nature similar to his " own, and that therefore it would be neces- " sary to print one hundred copies of it, to " save it from danger,—*per levarla di pericolo.*" Previous to this period, many attempts had been made by Tassoni in Modena, in Padua, and in Venice, to get his poem printed; but unforeseen obstacles still occurred to render all those attempts abortive. Anxious to establish his claim to the invention of a new species of Epopee by the mean of the press, Tassoni felt all those disappointments deeply; and forgetting that the true cause originated in the restrictions under which the press then laboured†, he ascribed it to an unfortunate

* *Life of Milton, p.* 251.

† In a letter, however, to Barisoni, dated 27th Oct. 1617, he acknowledges that Cassiani, the printer, " che doveva stampare

conjunction of the planets*; yet, with an inconsistency which excites our astonishment, he ridicules a judicial astrologer in the very

" *la Secchia*, era andato prigione per aver stampate alcune *Rime* " di Fulvio Testi contra gli Spagnuoli." The fate of Cassiani, and the dread of the Inquisition, to which the poem had been denounced, deterred the other printers of Modena from undertaking an impression. In another letter to Barisoni, Tassoni speaks with great contempt of the person employed by the Holy Office to examine his poem. I remember him well, says he, " è stato " quì un tempo, ed era tenuto per un solennissimo balordo: trans- " figurava il Petrarca," he continues, " applicando i sospiri, e le " lagrime di Laura a quelle di Papa Clemente," &c. This is the intemperate language of disappointment. In consequence of the report of the " solennissimo balordo," some obstacles to the publication of the *Secchia* were raised by the Inquisition; but they were soon removed.

* In a letter on this subject to Barisoni, dated 9th July, 1616, he says, " V. S. ha opinione, che si possa stampare la *Secchia* " mentre l'autore ha congiunti il sole, e la Luna in quadrato di " Saturno, che sta nella nona: e io tengo di nò, e non ne aspetto " se non male, perchè la congiunzione del sole alla Luna suol far " cose notabili, ma non cose buone. Il successo ne chiarirà." If we should be tempted to smile at the ridiculous notion expressed in this letter, we must, at the same time, lament the weakness of human nature, when we recollect how highly endowed and cultivated the mind was which entertained it. This letter, however, decides a long disputed point: it proves that an attempt was made to print the *Secchia Rapita* two years before the *Scherno degli Dei* appeared. The letter was written in 1616, and the *Scherno* first issued from the press in 1618. Yet Dr. Warton asserts that the *Scherno* was printed four years after the *Secchia*. *Ess. on Pope, vol. i. p. 212.*

poem he was about to publish*. But while he was waiting until the stars should become propitious, he employed himself occasionally in revising the poem; and at the suggestion of his friend Barisoni, whom he often consulted during the progress of the revision, and by whom the arguments to the first ten cantos were composed†, he added two cantos. By the advice also of this judicious friend, he altered a passage in *cant.* iii. *st.* 11, which it was feared would give offence to the count of Bismozza, a nobleman of Ferrara, to whom it might be applied. Instead of

Il Conte di Bismozza, e di Culagna,

he substituted,

Il Conte della rocca di Culagna.

Although the count di Bismozza, who was, he says, a "*vantatore*" and a "*poltrone*," might have furnished some traits in the character of his leading hero, the count di Culagna‡, yet it

* *Cant.* vii. *st.* 20.

† "Il sig. Abate Alb. Barisoni l'anno stesso (1611) che fu com-" posta, le fece gli argomenti, e la portò a Padova, dove fu letta " con universale applauso, e quindi mandata in diverse parti." *Gas. Salviani ai Lettori.*

‡ In the count di Culagna we seem to recognise the prototype

was generally believed in Modena, though he denied the charge*, that he shadowed under that name, the Count Paolo Brusantino, author of " Dialoghi de' Governi," merely because he suspected his secretary, Dottor Majolino, of being concerned in writing some of the strictures on his " Considerazioni," which appeared anonymously†.

Having vainly endeavoured to find a publisher in Italy, he at length (1621) sent his manuscript to Paris, where it was printed in

of the Sir Plume of Pope. But if Sir George Browne was justly angry with Pope for making him talk nonsense, Count Brusantino had more reason to be displeased with Tassoni for the liberty which he took with his moral character; for, not content with representing him as a consummate coward, he makes him devise a plan for poisoning his wife.

* Pope denied that he alluded to the duke of Chandois in his *Essay on Taste*, yet it is still believed that he had that nobleman in his eye when he drew the character of Timon. Nor is more faith given to Tassoni's assertion that the count di Culagna was an ideal personage. Tassoni, like Pope, was, I fear, mean in his retreat.

† Barotti, in the elaborate preface prefixed to the edition of *La Secchia Rapita*, printed at *Modena*, 1744, says, " Venne in brieve " a sapere, che chi le scrisse, e pubblicò fu un certo Dottor Majo- " lino, e che il conte Alessandro Brusantini vi aveva avuto gran " mano." It is with pain I add, in the words of Barotti: " Fece " il Tassoni un immenso fuoco, per cui Majolino venne arrestato " prigione in Reggio, processato, ed essaminato per discoprire la " tresca."—*P.* 6.

the following year under the direction of Sig. Pier Lorenzo Barocci, secretary to the marquis di Calluso, with the simple title of "La Sec- "chia." It was, probably, to the exertions of Barocci that he was indebted for the removal of some obstacles to the publication of the poem, which, it is said, had been secretly raised by Marino*, then residing in Paris, who was supposed to be jealous of the expanding fame of his friend; and, perhaps, justly apprehensive that "the weighty bullion "of his lines" would be preferred to the tinsel which he (Marino) was endeavouring to impose upon the public. In the year 1624 he published a corrected edition at Rome, with the first canto of his unfinished poem entitled "L' Oceano," feigning Ronciglione to be the place of publication. In this edition the word

* The truth of this fact, which is related by Fontanini, (*Bibliot. della Eloq. Ital. Ven.* 1753, *tom.* i. *p.* 292,) on the authority of Mutio Dandini, bishop of Sinigaglia, from the information of Jean Chapelain, author of *La Pucelle d'Orleans*, is questioned by Muratori. We should not, however, wonder much if Marino attempted to retard, or prevent, the publication of a poem in which he is ridiculed under the name of Alessio.—*Cant.* iii. *st.* 55. And again in *cant.* ix. *st.* 14. In *cant.* xi. *st.* 28. there is undoubtedly a ludicrous imitation of his style. Ap. Zeno seems inclined to think that some obstacles to the publication of this poem were raised by Marino.—*Bibliot. della Eloq. It. tom.* i. *p.* 294.

" Rapita" (or Rape) is added to the title, for which the editor assigns a ridiculous reason: " Not merely," says he, " because such an " adjunct was suitable to the subject, but " because the copies of the poem were so " greedily bought up, that people did, as it " were, ravish them from each other." In fact, however, the title was imperfect without the adjunct " Rapita." In 1625 another edition was published at Rome by the same editor, with further corrections by the reigning pontiff, Urban VIII.*; a prince of much taste, and himself a poet. Of this edition, with which Tassoni seems to have been perfectly satisfied, he sent (1625) a copy, in manuscript, to the conservators of the city of Modena, which he

* Of the corrections suggested by Urban, the following account is given by Tassoni in a letter to a friend: " Nostro " signore ha voluto leggere *la Secchia*, e ora vorrebbe, che si " mutassero alcune parole, come il Piviale, e il Pastorale. Non " so, che faremo." Although he did not approve of the proposed alterations, he received them with courtly complacency; and by a little artifice, which is explained by Barotti, he deceived his holiness into a belief that he had adopted them. " Il papa " doveva ubbidirsi. Le mutazioni furono fatte; ma tuttavia la " prima edizione uscì come stava. Anzi ella è tanta l'abbon- " danza della prima stampa, e tanta la scarsezza della corretta, " che io credo di poter dire, che assai poche copie della seconda " fossero impresse, e tante solamente, quante bastavano per " affermare con verità, che il papa era stato ubbidito."—*P.* 30.

desired "*che si leggesse nelle publiche stampe.*" In a note written with his own hand in this copy, he claims the invention of the mock-heroic poem, and acknowledges Modena as the place of his birth*. On the 15th of April, in the same year, he received a letter of thanks from the conservators, full of expressions of esteem and affection, and accompanied with a requisition, that he would be pleased to accept a small token of their gratitude, which would be presented to him by his friend, the Cavaliere Testi. This gift was a sum of one hundred Roman

* The inscription runs thus: "Questo Poema di nuova spezie "inventata da lui Alessandro Tassoni, il dona scritto di sua "mano agl' Illustrissimi Signori Conservatori della città di "Modena, sua patria, in testimonio dell' osservanza che porta "loro." On this inscription Mr. Hayley observes: "The cele- "brated Alessandro Tassoni, who is generally considered as the "inventor of the modern heroi-comic poetry, was so proud of "having extended the limits of his art by a new kind of compo- "sition, that he not only spoke of it with infinite exultation in "one of his private letters, but even gave a MS. copy of "his work to his native city of Modena, with an inscription, in "which he styled it a new species of poetry, invented by "himself." See *Pref. to the Triumphs of Temper*, a delicious poem, written on the model of *La Secchia Rapita*, in which the ingenious author has succeeded, most happily, in his attempt, as he modestly terms it, "to unite some touches of the sportive "wildness of Ariosto, and the more serious sublime painting of "Dante, with some portion of the enchanting elegance, the "refined imagination, and the moral graces of Pope."

crowns. For an account of the many editions of this celebrated poem, which followed that of 1625, I shall beg leave to refer the reader to the catalogue prefixed to the last and best edition, printed at Modena in 1744, under the direction of Muratori and Barotti *.

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* In 1678 M. Pierre Perrault, celebrated for his controversy with Boileau, published a prose translation of *La Secchia Rapita*; to which he prefixed an able critique upon the poem. To this undertaking Perrault was probably led by the success of the *Lutrin*, (written on the model of Tassoni's poem,) the first four cantos of which appeared in 1674. As the *Lutrin* was the first decided imitation of *La Secchia Rapita*, I shall give an account of its origin from the preface to the last edition: The story of the *Lutrin*, or Desk, being related in the presence of M. le premier President de Lamoignon, who is shadowed, in the poem, under the name of Ariste, " il proposa un jour," says the editor, " à M. Despréaux d'en faire le sujet d'un poëme, que l'on pour- " roit intituler *La Conquête du Lutrin*, ou *Le Lutrin enlevé*; à " l'exemple du Tassoni, qui avoit fait son poëme de *La Secchia* " *Rapita*, sur un sujet presque semblable."—*Œuvr. de M. Boileau Despréaux. Glasg.* 1759. *tom.* ii. *avis au Lect. p.* xiv. This decisive fact in regard to the origin of the *Lutrin*, must have been unknown to Dryden; for he says, speaking of *La Secchia Rapita*, " Boileau, if I am not deceived, has modelled from " hence his famous *Lutrin*."—*Ded. to the Sat. of Juvenal.*

Before I close this note, I shall observe, that another prose French version of *La Secchia Rapita*, by M. de Cahors, appeared, anonymously, at Paris in 1759. However superior this version may be in elegance of diction, it certainly is infinitely inferior, in

THE first canto of the poem of "L'Oceano*," which is usually subjoined to the "Secchia "Rapita," may be considered as the vestibule to the splendid edifice, glittering with tinsel ornaments, which Tassoni once intended to raise to the memory of Columbus. This unfinished essay, which now demands our notice, I shall consider in detail.

Having announced the subject of the poem, the author addresses an elegant compliment to Carlo Emanuele, duke of Savoy, and solicits his patronage. Without further preparation, we are told, that Columbus, who is called *il domator de l'oceano*, having passed the pillars

point of fidelity, to that of M. Perrault. A critique upon the poem is prefixed, and a life of the author subjoined, to this translation. In 1710 an English metrical translation was undertaken by Ozell; but he was not, I presume, encouraged to proceed, as he stopped at the third canto. His specimen was printed in the same year by E. Sanger, with a preface, notes, and the original text. Of this version an incorrect account is given in *tom.* xxii. *art.* 13, *p.* 439, *of Gior. de' Lett. d' Ital.*—The running title of this version is, *The Trophy-Bucket;* the full title, *The Rape of the Bucket. An heroi-comical Poem. The first of the kind. Made English from the original Italian of Tassoni, by Mr. Ozell. Lond.* 1715. A second edition, by Curl, appeared in 1715.

* The title of this poem is justly censured by my friend Sig. De Ocheda: "Il titolo stesso dell' opera mi dispiacque, mentre "non indica già le azioni di un eroe, o di uomini illustri, ma "piutosto la descrizione del mare."

of Hercules, (Gibraltar,) launches into the deep. No danger threatens; the sea is smooth, and the heavens clear and serene. " It would seem," says the poet, " that Thetis took plea- " sure in seconding the great designs of the " hero." Morning is described. Aurora appears crowned with roses and amaranths; and while she opens the portal of the east, casts a languishing look upon her paramour, the rising Sun. The trumpets sound on the approach of morning; the dolphins gambol round the vessels; and Columbus, sitting upon the prow of his ship, addresses an animating harangue to his companions, who are assembled around him. While he speaks, the African shores disappear, and the eye wanders over a waste of waters. The proud monarch of the infernal regions, *(Il superbo rè de l' aer denso**,) weighing the heroic project of Columbus, augurs ill to his power should the expedition succeed. He then summons his ministers, and addresses them in wrathful accents. He orders the spirits who have in charge the ocean and the regions of the west, to impede

* Satan is here called " Il rè de l' aer denso," in allusion to the title which the evil spirits bear in Scripture, where they are sometimes termed " rulers of the darkness of this world."—*Eph.* vi. 12.

the course of Columbus, and frustrate all his plans, else he will pour all his vengeance upon their heads. " I will bind you," says he, " with eternal chains, amidst the fires and the " ice of the infernal marshes."—*Tra 'l fuoco, e 'l giel de le palude inferne**. The flight of the spirits of hell on their mission is described. The sun is darkened as they pass. The storm, which the spirits raise, is then well described. It is the description of a poet who had encountered a storm: what pity it should be disgraced with the following hyperbole!

> Sembra la pioggia, al cader folto e spesso,
> Che giù nel Mare un' altro Mar si versi†.

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* This threatened mode of punishment is evidently borrowed from Dante, *Inferno, cant.* iii. *st.* 86. On the subject of this notion of the existence of

" Thrilling regions of thick-ribbed ice,"

see a curious and learned note on Dr. Sayer's sublime poem of *the Descent of Frea, p.* 8. *Poems. Norw.* 1807. See also *Todd's ed. of Milton's Poet. Works, vol.* ii. *p.* 134. *Lond.* 1801.

† Extravagant as this image may seem, it is, in some degree, justified by the relation of navigators who have explored the great ocean in which the Canaries lie. Dr. Pinckard, in describing the showers of rain which fall in the West Indies during, what is termed, the wet season, says, " The torrent which falls " might often convey the idea of a sudden rupture of the " clouds, letting forth their waters in streams to the earth." *Notes on the West Indies. Lond.* 1806. *vol.* ii. *p.* 88.

As all human skill had failed, and destruction seemed inevitable, Columbus implores the assistance of the Almighty. His prayer is propitiously heard; and Uriel, the tutelar angel of Spain, is dispatched to his relief. While the celestial messenger descends, thunders roll around, and the earth trembles from pole to pole. But Uriel is described in his descent, not as a bright inhabitant of heaven sailing through the air on outspread wings, but like the sun, detached from the firmament and falling to earth.

——parve, a i lampi e a le fiammelle sparte,
Che giù cadesse il sole in quella parte.

The angel is then compared to a falcon pouncing on his prey. Directing his flight amongst the infernal spirits, he disperses them. The winds sink, and the ocean becomes smooth and tranquil. Columbus perceiving the angel combating, *con la spada*, with the iniquitous band,—*l' inique schiere*,—gratefully acknowledges the interference of Providence. A calm ensues. And soon after the Fortunate Isles (the Canaries) appear in view. The spacious port of one of these isles tempts the fleet to enter. The island is described, but in general terms. Although the author seems to have had the

island of Venus in the "Lusiad" in his eye*, he does not, like Camoens, enter into a minute and glowing description of the elysian scene to which he first conducts his hero. He presents no picture to the imagination. But he introduces us to a group of nymphs dancing in a valley, upon a verdant carpet. On perceiving the Spaniards they all fly, except one, whose dress and personal charms are happily described. Seizing her bow, she directs two arrows, tipt with gold, amongst the intruders, and in an angry tone censures their audacity. After a little hesitation, Columbus determines to land all his martial train, and pitch his tents. A more minute description of the island follows, but still the terms are too general†. The various arts employed by the

* Tassoni, whose fancy seems to have delighted more in excursions to the gloomy cave of Spleen, than in wandering through the romantic wilds of Fairy Land, appears to have drawn little from his own imagination for the embellishment of his Island of Bliss: to Camoens, Ariosto, and Tasso, it probably owes many of its beauties.

† Dr. Beattie remarks the same fault in the descriptions in the *Henriade* of Voltaire, which, like *L' Oceano*, was the production of early youth. *Life of Beattie, vol.* i. *lett.* 28. But the lively descriptions in the dispatches of Columbus, of some of the islands which he discovered, might have enriched the fancy of Tassoni, and taught him to describe pastoral scenery with the minuteness necessary to

nymphs to allure the Spaniards to their embraces, are detailed minutely, but with more regard to modesty than the poet's model, Camoens, has shown, or than either Ariosto or Tasso can boast. Beside a clear stream, and beneath the shade of a laurel, a lovely nymph appears, playing upon a golden lyre. To the accompaniment of her instrument she sings, with a melodious voice, a canzone in praise of love*. This song, and the wounds from the gold tipt arrows, fill the listening Spaniards with the flaming ardours of lascivious desire; and, regardless of the advice of their prudent leader, they wander in a sweet intoxication, through the orange groves, and myrtle shades of the island†. At length Co-

interest. See particularly the account of one of the harbours of Cuba, quoted by *Dr. Robertson, Hist. of America, vol.* i. *note* 14.

* This canzone is a decided imitation of the song of the nymph in the *Ger. Lib. cant.* xv. beginning,

Questo è il porto del mondo, &c.

Mad. du Boccage, on a similar occasion, has the same obligation to Tasso. See the song of the Sibyl in *La Colomb. ch.* v.

† Tassoni, with great propriety, represents Columbus as insensible to the charms and gold tipt arrows of the enchanted nymphs: but Mad. du Boccage, departing from his true character, gives him *une belle sauvage* for a mistress. The loves of Zama and Columbus constitute the principal part of the action of *La Colombiade*, and may, perhaps, be considered as its chief blemish.

lumbus determines to depart. He calls his infatuated companions around him, and urges them, in a spirited address, to reimbark. But they are deaf to his entreaties. He returns, sorrowful and alone, to his ships. And fearing lest his sailors too should be tempted to forsake him, he orders the anchors to be raised, and the sails unfurled. Then standing upon the poop, he cries, with a loud voice, to the Spaniards whom he had left ashore, "Ye "have abandoned me, I now abandon you." But despairing of being able to carry his plans into execution with so few followers, he lingers about the island in the hope that his deluded companions might repent. At length he resolves to return to shore, and is just about to direct his course to the port whence he had departed, when a dreadful storm arises, and drives his fleet in another direction. Suddenly the winds cease, and the vessels are becalmed. Again Columbus implores the aid of Heaven. "Grant me, O God!" says he, "a favourable wind to bear me to my deluded "companions, and turn their hearts into the "right way, I beseech thee!" His prayer is heard. A celestial messenger is dispatched to the dark caverns, where the infernal spirits

had enchained the winds*. He releases them. Again the sails are spread, and on the fourth day the fleet reaches the island where it had been moored. During its absence a total change had taken place in the aspect of this delicious spot: instead of verdant meads, and smiling hills, its surface presents black sands and sterile rocks to the eyes of the astonished navigators. At the sight of the fleet, the Spaniards, who had remained upon the island, descend rapidly from the hills, and rush forward to the shore. Blasco, advancing with downcast eyes, thus addresses Columbus:

"After your departure we passed the evening with the nymphs of this island, in feasting, in dancing, and in amorous dalliance. No anxious thought intruded. Our felicity seemed perfect. We thought, for a while, that we had been transported to Paradise. But when

* The infernal spirits are here employed as ministers of "the "prince of the power of the air," (*Eph.* ii. 12.); the character in which it would seem to have been Tassoni's intention to represent Satan in this poem. He appears, in the same character, in the *Par. Reg.* of Milton, *book* i. *l.* 44. See Mr. Dunster's valuable edition of this poem. *Lond.* 1799. *p.* 8. *note on l.* 44.

the sun, immersing himself in the ocean, extinguished his rays,

> Ma poi che il sol ne l' ocean s' immerse,
> E fu la luce sua del tutto estinta.

we were covered with a thick dark cloud, through which we could dimly discern some hideous spectres. No, never did Orestes behold such frightful forms! A loud noise of trumpets and drums struck upon our ears—thunder rolled—lightning flashed—the roaring of the sea, dashing against the distant shore, was distinctly heard—and wild and ferocious beasts, frightened and bewildered, were seen running in various directions. Suddenly our nymphs disappeared, and in their stead several gigantic and monstrous forms, dark and terrible in aspect, were presented to our aching sight. Nor were these vain shadows that only served to cheat our senses: we felt their blows on every side, while the vallies far and near resounded with mournful cries and frightful howlings*. Thus were we variously tormented

* Here we may perceive an evident imitation of a passage in the *Ger. Lib. cant.* xvi. *st.* 67. where the poet describes Armida in the awful act of assembling her attendant spirits:

> Quanto gira il palagio, udresti irati
> Sibili, e urli, e fremiti, e latrati.

until the approach of morning. Then the monsters that had persecuted and affrighted us, disappeared. The nymphs that had infatuated us, returned no more. The fruits, the flowers, the embowering shades, and smiling meads, that had enchanted us, all vanished; and the whole island seemed a wild and sterile waste, covered with dry sand and barren rocks. Three days have we continued in this frightful desert without repose, without nourishment, without any resource, even without hope. So that had you delayed a little longer to come to our relief, we must have perished."

And when Blasco, towards the conclusion of his narration, says,

——d' urti fieri, e di percosse strane
Sentimmo i colpi dà diversi lati,
E le piagge vicine, e le lontane
Muggiar d' urli feroci, e di latrati.
Così senza aver mai riposo un ora
Fummo agitati in fin ch' uscì l' Aurora—

we are reminded of the following beautiful lines in *Par. Reg. book* iv. *l.* 422—427.

Infernal ghosts and hellish furies round
Environ'd thee; some howl'd, some yell'd, some shriek'd,
Some bent at thee their fiery dart·····
·····
Thus pass'd the night so foul, till morning fair
Came forth, &c.

Blasco ceases. The truth of his recital is testified by the pale and haggard countenances of his companions. Columbus pities and consoles them with an affection truly paternal. He listens patiently to the narratives of their follies and misfortunes, orders them refreshment, and receives them on board his ship. Directing their course to a neighbouring island, they reach the shore, which they find inhabited by a savage race, dwelling in rude habitations. Seeking water, they look in vain for rivers, or living streams. But their attention is soon arrested, and their wonder excited, by the appearance of a large tree, round the top of which the exhalations which rise from the surface of the island collect, and thence distil from the leaves in copious showers*. Here they fill their vessels, and then return to the ships.

After a short invocation to his muse to assist him in describing the perils of his hero,

* Trees, such as Tassoni describes, are found in the Canary Islands. Glas, in his History of those islands, says, *p.* 275, speaking of the island of Hierro: "The cattle are watered at "those fountains, and at a place where water distils from the "leaves of a tree." And he adds: "Trees yielding water are "not peculiar to the island of Hierro; for travellers inform us "of one of the same kind in the island of St. Thomas, in the "bight, or gulf of Guinea."

the wonders of the deep which he explored, and the new world which he discovered, the poet concludes this canto. Of the second canto only one stanza is preserved. Nor does Muratori seem to think that Tassoni proceeded further. Despairing, perhaps, of being able to reach the excellence of Tasso, in the higher species of epic poetry, his pride, or his prudence, determined him to desist from the further prosecution of his bold undertaking, and to rest his literary fame upon the sure and solid basis of his acknowledged claim to the invention of a new kind of epopee. This determination was wisely formed. The machines of the lofty epic were too ponderous for his strength. The bent of his genius led to ludicrous*, or satiric composition. His muse was playful. Her hand sported amongst the chords of his lyre: it rarely passed over them with a solemn sweep. Sublimity was beyond the reach of Tassoni. Nor did he excel in pastoral description. In the fragment under review, "he is," to borrow the language of Dryden, "too "flatulent sometimes, and sometimes too dry; "many times unequal, and always forced;

* "Alessandro Tassoni, inclinato naturalmente al ridicolo." *Fontanini, Bib. della Eloq. It. tom.* i. *p.* 68. *Ven.* 1753.

" and, besides, is full of conceits*." He was, however, partial to this early effusion of his epic muse, and was therefore induced to send it as a model to a friend, who was engaged in the composition of a poem upon the same subject. He should, perhaps, have sent it as a warning. The poem, however, was accompanied with a letter, containing some sound criticism and some excellent advice. To omit this letter would be to do injustice to the writer.

TO SIGNOR N——.

" MY DEAR SIR,

" You have sent me two " cantos of your poem, which are neither the " first, nor are they consecutive : one contains " the description of a battle, the other of a " love adventure. It is impossible I should " form a correct judgment of the whole poem, " having never seen either the beginning, the " middle, or the end. But since you exhibit " to me an arm and a leg, I shall speak of " this arm and leg such as they appear to me, " and, from an examination of the limbs, I

* *Ded. to the Satires of Juvenal.*

" may, perhaps, be able to conceive some idea " of the whole body; like the Egyptian " sages, who, on seeing only the slipper of " Rhodope, formed an opinion of the beauty " of her person.

" I shall, in the first place, observe, that " the style appears to me sufficiently good " and flowing; yet it may, I think, be im- " proved by practice. There are some pas- " sages, perhaps, too elaborately finished; but " in the revision you will be able to give them " more ease, from the facility which you will " gradually acquire in composition. The " similes are not abundant; and of these, " some would admit of a bolder, or nobler " extension. Your transitions appear some- " times to be effected with too much seeming " difficulty. And you occasionally use words " which are not pure Tuscan. These I have " noted in the margin. But, what is of greater " importance to remark, you dwell more, ac- " cording to the present fashion, upon puerile " thoughts, or conceits, than upon essential " matters. And you follow, as far as I am " able to judge, the erroneous path pursued " by those who have already treated the " noble subject of the discovery of the New " World. These are not few in number: for,

" besides the Cavaliere Stigliani, who has " already published twenty cantos of his " 'Mondo Nuovo,' and Villifranchi*, who had " nearly put the last hand to his poem when " he died, I know three other poets who have " treated this subject in heroic verse. All, " however, have erred in taking for their " models the 'Æneid' of Virgil and the 'Ge- " rusalemme' of Tasso, forgetting the 'Odys- " sey' of Homer, which, if I do not deceive " myself, ought to serve as a *faro*, or direct- " ing light, to any poet who may undertake " to reduce to the epic form the eventful " history of the voyage of Columbus to the " Western World.

* From the long list of poems on the subject of the discovery of the Western World, given by Quadrio, I shall extract the titles of the two poems alluded to by Tassoni:

Copia del primo, e secondo canto del Colombo. Poema Eroico, di Giovanni Villifranchi. Firenze, 1602. 4*to.*

Il Mondo Nuovo del Cavalier Fra Tommaso Stigliani. In 34 *Canti. Roma*, 1628. 4*to.* On this poem Quadrio observes: " Da savi tenuto, com' è nel vero, incomparabilmente miglior " dell' Adone."

Since the publication of Quadrio's *Storia d' ogni Poesia*, the following poem appeared in Venice: *L' Ammiraglio dell' Indie. Poema di Omildo Emeresio. Ven.* 1759. The friend, to whom I am indebted for this information, says: " L' opera mi sembra " ben inferiore all' argomento, e talvolta indegnissima del grande " Eroe, ch' egli avrebbe meglio dovuto celebrare."

" It is known at present, from the report " of common fame, as well as from some pub- " lications of authenticity and notoriety, that " the inhabitants of the West Indies, on the " arrival of Columbus, had no iron, nor any " knowledge of that metal; that they were " entirely naked, and were naturally pusil- " lanimous, with the exception of the can- " nibals, who, though they were naked also, " had more courage, and fought with bows " and poisoned arrows made of cane *.

" Why then paint an heroic warrior where " the people know not how to make war? " Or where, if he should wage war, it must " be against men without arms, without cloth- " ing, and without courage? Is not this, dear " sir, to confound the 'Iliad' with the 'Ba- " trachomuomachia,' and to introduce an " Achilles becoming glorious by the slaughter " of frogs? But, you will say, I feign these " Indians armed and brave. This is even " worse; for every one knows that they had

* It does not fall within my plan to expatiate upon the deadly weapons, or the bows and arrows of the Indians in general, alluded to in the text; but I cannot resist the temptation of referring the reader to a work from which he may obtain full and highly satisfactory information on this subject. See *Pinckard, Notes on the West Indies, vol.* ii. *p.* 405—409.

" neither courage nor arms. Thus you depart " even from the semblance of truth; and, in " so doing, you shock the judgment, which is " incapable of enduring such manifest false- " hoods; for, (as Aristotle well knew, al- " though he does not say so,) the imagination " cannot figure to itself things different from " what we actually know them to be. Be- " sides, it is generally acknowledged that " Columbus was rather a prudent man than a " great warrior.

" It being then certain that all the other " inhabitants of these parts were naked and " cowardly, Columbus could only acquire " honour by warring with the cannibals; " who, although naked also, were fierce and " brave, and fought with large bows, and " poisoned arrows pointed with stone*. It is

* Soon after Columbus, in his first voyage, had landed in Hispaniola, (now St. Domingo,) he was visited by Guacanahari, a powerful cazique of the island, who informed him, " that the " country was much infested by the incursions of certain people, " whom he called Carribeans, who inhabited several islands to " the south-east. These he described as a fierce and warlike " race of men, who delighted in blood, and devoured the flesh of " the prisoners who were so unhappy as to fall into their hands." The historian adds, that " the Spaniards, as often as they landed, " met with such a reception as convinced them of their martial " and daring spirit." *Robertson, Hist. of America, vol.* i. *book* ii. These were the cannibals to whom Tassoni alludes.

" also necessary to remind you, that you " should not, as others have done, represent " Columbus as leading an army; for he had, " as is well known, but three ships, and an " handful of men, whereas the writers, to " whom I allude, make him take the field " with a well appointed army of five or six " thousand infantry and cavalry, against a " naked and unarmed multitude; which, if " it amounted to an hundred thousand men, " there would be no glory in conquering; " since it is universally admitted, that a small " army, highly disciplined and well appointed, " can easily discomfit a large force without " discipline and arms*. For this reason, " when Ariosto represents his Orlando com- " bating with a rude host, he always intro- " duces him alone. If, therefore, Columbus " cannot, with propriety, appear alone in the " field of battle, he should only be attended " by a few followers, in order that it may " seem more glorious and heroic in him and " his followers to gain the victory.

" As to love adventures, every one also " knows, that the women whom Columbus

* The same observation is made by Montaigne. *Ess. book* iii. *ch.* vi.

" found were brown* and naked; it is there-
" fore ridiculous to assign to them charms
" which belong to females of a different com-
" plexion, and of polished manners. To feign
" then a race of people in India different from
" that which Columbus found, is not only
" doing violence to historic truth, but de-
" priving him of the glory unquestionably
" due to his great enterprise,—the glory of
" being the first to seek and to discover a
" new world †.

" In a word, as to the glorious and heroic
" enterprise of Columbus, I would confine

* The epithet *brune*, which Tassoni employs, does not fully describe the complexion of the Indians: " It is," says Dr. Robertson, " of a reddish brown, nearly resembling the colour of " copper." *Vol.* i. *book* iv. The Zama of Mad. du Boccage, although brown and naked, is graced with charms that captivate Columbus.

> Au jour naissant, Zama joint la troupe sauvage;
> Ses appas sont sans voile; et dans sa nudité,
> Comme Diane, armée, elle en a la beauté.
> Le feu de ses regards ranime la verdure; &c.
>
> *La Colombiade, ch.* iv.

† M. Tenhove does not deny this glory to Columbus; but he thinks that Americo Vespucio had a better claim to the honour of giving a name to the Continent of America, as his discoveries were more extensive. *Mem. of the House of Medici, vol.* ii. *p.* 407. See also *Life of Lorenzo de Medici, vol.* ii. *p.* 42. *Lond.* 1796.

" myself (as Homer has done, in singing the
" wanderings of Ulysses,) to accidents at sea,
" to the obstacles raised by the machinations
" of demons, to the encountering of mon-
" sters, to the enchantments of magicians, to
" the sudden and unexpected attacks of
" savages*, and to the discords and mutinies
" of the sailors†, circumstances which were,
" in part, true‡. And, in regard to love ad-
" ventures, I would proceed with more cau-
" tion and consistency; I would rather feign
" the Indians enamoured of our navigators,
" than our navigators enamoured of them;
" which we learn was the case from the sad

* *Robertson, Hist. of America, book* iv.

† *Ibid. book* ii.

‡ Here Tassoni evinces his usual good sense. By the expression of " *in parte cose vere*," he insinuates his doubts of the truth of the marvellous relations of the early travellers and navigators. And with good reason. For honest Montaigne, his contemporary, says, we are told, " there are countries where " men are born without heads, having their mouth and eyes in " their breast; where they are all hermaphrodites; where they " go on all four; where they have but one eye in the fore-" head," &c. &c. *Ess. vol.* ii. *p.* 317. *Cotton's trans. Lond.* 1700. Pliny is the writer to whom Montaigne particularly alludes; but it is probable he had, at the same time, in his recollection Mandeville; of whose Travels a third edition had appeared in 1542. For a satisfactory account of Mandeville, and a humorous paper upon the subject of his Travels, see Nicholl's edition of the *Tatler, Lond.* 1786, *vol.* vi. *p.* 306—317.

" story of Anacoana *. And as to the asser-
" tion of some writers concerning the trans-
" portation of European women in the vessels
" of Columbus, I consider it as a ridicu-
" lous fiction: for it is well known that he
" had much difficulty in finding even men
" who would accompany him in his first
" voyage.

" But having once meditated a poem upon
" this subject, and written, in haste, the first
" canto, containing the adventures of Colum-
" bus from the Straits of Gibraltar to the
" Canaries, or, as they are called, the For-
" tunate Islands, I have determined to send
" you my imperfect essay, in order that you
" may see whether or not it would be in any
" way useful to you in your present under-
" taking."

" I remain, &c.

" ALESSANDRO TASSONI."

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* *Robertson, book* iv. Mad. du Boccage has made the story of Anacoana the ground-work of an interesting episode, which she has embellished with graces borrowed from the 4th book of the *Æneid* of Virgil. See *La Colombiade, ch.* vi.

Soon after that Tassoni (to borrow the figurative language of poetry,) had

Mis l'Italie en feu pour la perte d'un seau*,

he turned his attention to a work which was to involve him in new persecutions, but which will long remain a monument of the extent of his researches, and of the depth of his erudition. I allude to his "Pensieri Diversi†." This arduous undertaking was commenced about 1608. With a view, perhaps, to try his strength, or to discover the opinion of the public, he prepared for the press, and published in that year, one hundred *Quisiti*, or Questions, which, as we have already observed, appeared at Modena, under the title of "Parte

* *Boileau, Lutrin, ch.* iv. This line is an imitation of the opening of *La Secchia Rapita,* which is thus translated by Ozell:

How fierce a flame did Italy o'errun,
From a vile bucket's wooden cause begun.

† Tassoni acknowledges no archetype. Yet I am inclined to think that the plan of the *Pensieri* was borrowed, at least in part, from the *Tresor* of Ser. Brunetto, who has been immortalized by Dante, *Inf. cant.* xv. For an account of the *Tresor,* see *Hist. de l'Acad. des Inscrip. tom.* vii. *p.* 296. *Warton, Hist. of Eng. Poet. vol.* ii. *p.* 116*; vol.* iii. *p.* 237. *Tenhove, Mem. of the House of Medici, translated by Sir Rich. Clayton, ch.* ii.; and *Notes to cant.* xv. of *Carey's Dante.* Pliny was Brunetto's model, or rather his guide.

" de' Quisiti del Sig. Alessandro Tassoni." Animated by the approbation of his friends, and flattered by the reception which this specimen experienced from his countrymen in general, he proceeded, with ardour, in his undertaking; and, in 1612, he published in Modena an enlarged edition of his work, under the title of " Varietà di Pensieri di " Alessandro Tassoni, divisa in IX. Parti, " nelle quali; per via di Quisiti, con nuovi " fondamenti, e ragioni si trattano le più " curiose materie Naturali, Morali, Civili, " Poetiche, Istoriche, e d' altre facoltà che " soglion venire in discorso fra Cavalieri, e " Professori di Lettere." In the specimen he confined himself chiefly to subjects of natural philosophy and astronomy; but the work which he now offered on this enlarged plan to the public, he enriched with all the opulence of his mind, the fruit of many years' study and observation. His plan now embraced theology, cosmography, geography, mechanics, morality, politics, history, and poetry. In short, the " Pensieri" may be considered as a compendium of all the learning of the age: the author has scarcely left any subject of science, or of polite literature, untouched; and on all he displays great

acuteness of remark, much ingenuity, and extensive erudition. If some of his opinions should, at this day, seem singular, some absurd, and some erroneous, let it be remembered, that almost two centuries have elapsed since his work appeared. To him all "the "wit of Greece and Rome was known," and all the knowledge which the academies and universities of his time and country had disseminated. But Europe had not long emerged from the intellectual gloom of the middle ages when Tassoni flourished;—still a skirt of the dark cloud was visible. During the splendid age of Leo X. the human intellect had, it is true, been highly cultivated*; but still many discoveries and improvements in the sciences, and in the useful and in the elegant arts, were reserved for a much later period. From the "Pensieri" we may form an idea of the state of the arts, of the sciences, and of mental cultivation in the seventeenth century; but we must not expect that the author should have anticipated the discoveries which reflect so much honour upon our own age. It is true, that some of the most remarkable

* Vid. *The Life and Pontif. of Leo X. By William Roscoe, passim;* a work in every point of view worthy the "golden days" of Leo.

inventions and discoveries of his contemporaries are unnoticed by Tassoni. He does not, for instance, mention the various discoveries in optics, or the improvements in perspective, or in the fallacious science of physiognomy, by the learned, ingenious and eccentric Giambattista Porta; nor the invention, or rather perfection of the opera, or melo-drama, by Rinuccini*. He mentions, it is true, the telescope†: but he neither notices the invention of the microscope, nor of the

* Append. No. I.

† It is asserted by some writers, and, in particular, by Volffius, (*Elem. Diop. Schol.* 318), that Giambattista Porta may dispute with Galileo the honour of the invention of the telescope. But Tiraboschi, and his French translator, M. Landi, seem to think that the passage in *Mag. Natur. lib.* xvii. *ch.* x., upon which this opinion is founded, relates to *lunettes*, or spectacles; the happy invention of A. Spina, a monk of Pisa, in the 13th century. It has been thought, too, that Roger Bacon had some right to share the honour claimed for G. B. Porta; but Smith, in his *Optics*, disputes this right, which more properly belongs to Mebius. Vid. *Hist. de la Litt. de l'Ital. tom.* v. *p.* 109. Burton notices the improvements in optics by Battista Porta and Galileo. *Anat. of Melanch. p.* 284. *Lond.* 1660. *fol.* And Pope, allusively, ascribes the invention of the telescope to the latter in the description of the ascent of Belinda's lock to the skies:

> This Partridge soon shall view in cloudless skies;
> When next he looks through Galileo's eyes.
>
> *Rape of the Lock, cant.* v.

pendulum by Galileo; nor does he particularly remark the discovery, by that great astronomer, of the ring of Saturn, of the satellites of Jupiter, or of the mountains, vallies, and rivers, first descried by him in the "spotty globe" of the moon*. But some of these discoveries, inventions, and scientific improvements, were subsequent to the appearance of the *Pensieri;* and of such as were anterior to the publication of that work, the fame had not expanded. So that we need not wonder at the silence of Tassoni in regard to

* Milton, either from ocular demonstration, or verbal information, during his visit to Galileo, or from the authority of his *Dialoghi*, thus describes the lunar discoveries of that great astronomer; whom, in allusion to his mechanical inventions, he calls an "artist." Describing the shield of Satan, he compares it to

> ——— the moon, whose orb
> Through optick glass the Tuscan artist views
> At evening from the top of Fesolé,
> Or in Valdarno, to descry new lands,
> Rivers, or mountains, in her spotty globe.
> *Par. Lost, book* i. *l.* 187—191.

Before I close this note, it is but justice to Tassoni to remark, that although he does not enumerate the several discoveries in the moon made by Galileo, he mentions the inequalities in its surface, which had been lately observed. And he adds, that it had been recently discovered: "Che 'l sole si tinge di macchie "nere." *Pens. lib.* x. *cap.* 24.

them. From these general remarks we shall return to the work to which they owe their rise.

The singular opinions and ingenious paradoxes with which this work abounds, soon attracted the notice of the public. The attempt to depreciate the genius of Homer, and the doctrines of Aristotle, roused the critics to arms. Many champions now stepped forth to defend the poet and the philosopher, but Tassoni wisely declined to enter the lists. To his friend Camillo Baldi *, of Bologna, (whom,

* The censure of Moreri refers rather to the choice of his subjects than to his manner of treating them. It would seem, however, that Baldi was better calculated for a court, or for a wide intercourse with the world, than for a professor's chair. In *La Secchia Rapita* it is said,

——ch' era astuto come veglio,
E sapea secondar l' onda corrente. *Cant.* ii.

Baldi had study'd men, as well as books,
And saw the inward soul thro' outward looks;
Knew how to temporize, dress any theme,
Veer with each wind, and swim with ev'ry stream.
Ozell.

His works are neither numerous, nor, according to Moreri, valuable. I can only enumerate two of his publications. Fontanini (*tom.* ii. *p.* 367) has registered *Delle Mentite, discorso di Camillo Baldi.* And in the library of St. Patrick's, Dublin, I found a work ascribed to him, entitled, *In Physiognomica Aristotelis Commentarii. Bon.* 1621. Baldi died in 1635.

says Moreri, "*on peut bien mettre dans le catalogue de ceux qui ont ecrit sur des sujets de neant,*") he writes, indeed, a playful letter, in reply to one in which the professor had resented his treatment of Aristotle. "It is certainly "a pleasant thing," says he, "to see you, "Aristotelians, interpreting your prophet according to your fancy: when he advances a "ridiculous position, you immediately dispute his meaning, however clear and plain "it may be, and give such a turn to his "words as may seem best to you, or more "creditable to him. I think you will at "length make him a Christian in spite of "himself. Nor do I despair of your framing "a feigned detail of his life and miracles, "and presenting it, in the form of a memorial, to the Congregrazione dei Riti, accompanied with a requisition to admit him "to the honour of canonization*. If Plato "and Socrates were to return to life, and "should see so many great philosophers, "who flourished before and after Aristotle,

* It is a certain fact, that Sepulveda, a learned Spaniard of the 16th century, publicly sustained, and published his opinion, that the soul of Aristotle was beatified in heaven. This circumstance was, probably, not only known to Tassoni, but in his mind when he wrote to Baldi.

" esteemed as ignoramuses by the supercilious
" pedants of our time, what would they say?
" But you have good reason for what you do:
" for, if you did not employ this superstitious
" reverence for the Stagyrite to darken the
" intellects of your pupils, they would begin
" to philosophize with the ancient freedom,
" and you would be in danger of losing the
" salaries which the public allows you. This
" accounts for your employing sophistry in
" defending the doctrine and wild chimeras
" of Aristotle. But I beg you will not be
" scandalized, or lose your temper, because I do
" not hold him as irrefragable. I consider his
" philosophy as beautiful and ingenious*. But
" I am willing to hazard some novel opinions:
" that is my scope. And I beg of my friends
" that they will not reproach me with any
" thing I may have said against Aristotle,
" but reprove me for any impertinencies I may
" have advanced. Ye who are stipendiaries of
" Aristotle must defend his doctrines, be they

* To the literary character of this great philosopher, Dr. Beattie does ample justice in his admirable *Ess. on Truth, part* iii. *ch.* i. *and* ii. Lord Kaimes seems to insinuate that he was a literary coxcomb. *Sketch, book* iii. *sk.* 1. *App.* But I believe it will not be denied that Dr. Harrison, in Fielding's *Amelia*, is not perfectly wrong, when he says, he does not take Aristotle to be so great a blockhead as some do who have never read him.

" right or wrong. But it is not by him I live." Had Tassoni, however, been a subject of France, his critical temerity might have proved a serious affair to him; for, a few years after the publication of the first complete edition of his *Pensieri* the parliament of Paris prohibited (1624), under pain of death, the teaching any thing contrary to the doctrine of Aristotle*. This predilection, or rather superstitious veneration, for the philosophy of Aristotle, was, it may be presumed, in many instances, sincere†. Dr. Beattie, however, seems inclined to think less charitably of it, and refers it to deep policy. " The logic of Aristotle," says he, " was the groundwork of the school logic, " of which the court of Rome well knew the " importance in supporting their authority: " they knew it could be employed more suc- " cessfully in disguising error than in vindicat-

* *Voltaire, Ess. sur les Mœurs, &c. tom.* x. *p.* 222. 4*to. ed.* This harsh and illiberal decree was probably repealed soon after; for we find Malebranche inveighing against Aristotle with the most virulent bitterness, and affecting, on all occasions, to treat him with supreme contempt. Vid. *Rech. de la Verité, lib.* vi. *ch.* v.

† When Montaigne was at Pisa (1581), he was carried privately to see " a very honest man; but so great an Aristotelian, " that his most usual thesis was, ' That the touchstone and square " of all solid imagination, and of the truth, was an absolute confor- " mity to Aristotle's doctrine; and that all besides was nothing but

ing truth: and Puffendorf scruples not to insinuate, that they patronised it for this reason*." If the assertion of Dr. Beattie, and the insinuation of Puffendorf, be well founded, we must cease to wonder that the schoolmen should warmly resent Tassoni's disrespectful treatment of the doctrines of their favourite philosopher, and "great support."

On Homer he was less severe. He had, as M. de Cahors observes†, too much genius himself not to feel that of the Greek poet; and from *La Secchia Rapita* it clearly appears that he had read the writings of Homer with

"inanity and chimæra; for that he had seen all, and said all.' A "position that, for having been a little too injuriously and mali-"ciously interpreted, brought him first into, and afterwards long "kept him in, great trouble in the Inquisition at Rome." *Ess. book* i. *ch.* xxv. *Cotton's trans. Lond.* 1685. This anecdote, besides affording an instance of the sincerity of an Aristotelian, serves to show that the Inquisition in Italy entertained a less favourable opinion of the philosophy of Aristotle than the Parliament of Paris.

* *Ess. on Truth, part* iii. *ch.* ii. See also *Some Hints concerning the State of Science at the Revival of Letters. By the Earl of Charlemont. Trans. of the Roy. Irish Academy, vol.* vi. *Collinson, Life of Thuanus, Lond.* 1807, *p.* 13. Some curious and interesting particulars of the warm controversy to which the philosophy of Aristotle gave birth at the revival of letters, may be found in *Mem. of the House of Medici, translated from the French of M. Tenhove, by Sir R. Clayton, vol.* i. *ch.* ii.

† *Le Seau enlevé, Pref. p.* i.

profit. He, however, declared to his friend G. V. Rossi*, that he had selected above five hundred passages from "the tale of Troy di-" vine," which he intended to prove puerile and ridiculous,—*inetti e ridicoli*. This was probably an empty threat thrown out in the spirit of bravado; it certainly was never carried into execution. But he had said enough to excite the displeasure of the admirers of Homer, and they poured their vengeance upon his head†. "It is dangerous," says Cowper,

* Giovanni Vittorio Rossi, better known by his assumed name of Janus Nicius Erythreus, was born in Rome, 1577. After some years spent in the study of law, he grew weary of "musty "reports," and devoted himself to the cultivation of elegant literature. Recommended by his learning and his talents to the notice of some Roman prelates who befriended letters, he experienced their protection and munificence, and served some of them with satisfaction to his employers and credit to himself. At length he retired to solitary seclusion in a delicious rural retreat, where he died (1647) in the seventieth year of his age. His *Pinacotheca*, to which I have had frequent occasion to refer in the course of these memoirs, is the work by which he is best known. It is a collection of portraits, or characters of his contemporaries, and abounds in interesting information, and many curious anecdotes which were happily rescued from oblivion by the patient industry of the author. Occasional instances of negligence occur in his dates, and of vanity in his details; and his style is thought to be too diffuse. The *Pinacotheca*, however, is a work to which the literary history of Italy has many obligations.

† The abate Anton Maria Salvini, an enthusiastic admirer of

" to find any fault at all, with what the world " is determined to esteem faultless*."

But it was not only amongst the admirers of Homer and Aristotle that Tassoni had raised enemies; he had also to encounter the wrath of the divines of his day, for his presumption in combating some of the theological opinions long established, and still pertinaciously maintained in the schools. Even the mild and liberal Muratori† seems to think that Tassoni should

Homer, loses all patience when he speaks of the critical labours of Tassoni, and calls him " lo Zoilo de' suoi tempi." *Lez.* x. Homer has found another zealous advocate in Angiolo Maria Ricci, author of *Dissertaz. Omerichi.*

* This observation is made in a letter, in which Cowper acknowledges, that during the progress of his translation he discovered in Homer " inadvertencies not a few." *Life, vol.* iii. *p.* 2. I quote this acknowledgment of a critic who might be suspected of partiality, and in justification of what has been deemed critical temerity in Tassoni.

† Gibbon only does justice to Muratori, when he says, " his nu- " merous writings on the subjects of history, antiquities, religion, " morals, and criticisms, are impressed with sense and knowledge, " with moderation and candour: he moved in the narrow circle of " an Italian priest; but a desire of freedom, a ray of philosophic " light, sometimes breaks through his own prejudices, and those of " his readers." I transcribe with pleasure this elegant eulogium on a writer whose " name will be for ever connected with the " literature of his country; above sixty years of whose peaceful " life were consumed in the exercise of study and devotion,"—and one to whom these pages are deeply indebted.—A full and satisfactory *Vita del Muratori*, by his nephew, appeared at *Nap.* 1773,

not have meddled with theology, as it was a subject with which, from the nature of his studies and pursuits, he could not be supposed to be deeply conversant. But it is probable that a little "gospel light" had dawned upon his mind, and rendered him too acute an examiner of the prevailing religious tenets, and, perhaps, a secret foe to superstition, the jealous guardian, at that period, of the Romish church. He might, however, like his friend Galileo, have been

condamné pour avoir eu raison*.

Having thus noticed some of the most prominent features of the work under consideration, I shall proceed to the seventh book, which demands a more particular examination. The question upon which this book turns, is, "Are Letters and the Sciences necessary in "a republic?—*Se le Lettere, e le Dottrine siano "necessarie nelle Republiche.*"—Aware of the

* *La Pucelle, ch.* iii. In a note on the passage from which I borrow the quotation in the text, Voltaire falls into the vulgar error in regard to the imprisonment of Galileo: he says he was "mis en prison" by the Inquisition. This, however, was not the case. See *Some Account of Milton (p.* xxiv.) *by the Revd. H. J. Todd,* prefixed to his valuable edition of the *Works of John Milton. Lond.* 1801. *See also App.*

commotion which the discussion of this subject was likely to occasion in the literary world, the author endeavours to conciliate his readers by declaring that he does not mean to provoke the critics to battle, but to invite them to a tilt or tournament*. In fact, in discussing this subject, he is often playful, and sometimes witty: occasionally he advances opinions which are equally paradoxical and ingenious†; and when a prejudice, consecrated by time, comes in his way, he seems to delight in combating it. He does not, however, pursue the crooked path of sophistry: his course is fair, open, and direct. He considers the subject in every point of view. He admits that much may be said on both sides; and on both sides he says much. He marshals the hostile opinions fairly and judiciously; and then, like an experienced commander, he conducts the combat with consummate skill.—Princes, he thinks, should rather invite learned

* "Quello, ch'io son per dire," says he, "è solo per vivezza di spirito; e per prova d' ingegno lussureggiante, che a guisa di guerriero voglioso di cimentarsi, non trovando battaglia contro i nemici, si volge a gli amici, e gli sfida à giostra." *P.* 201.

† "Tassoni," says Tiraboschi, "è autor faceto e leggiadro, che sa volgere in giuoco i più serii argomenti, e che con una pungente ma grazioso critica trattiene piacevolmente i lettori." *Stor. della Poes. Ital. Lond.* 1803. *vol.* iii. *p.* 436.

men to assist in their councils, than aspire to literary eminence themselves; and strengthens his argument with the example of James I. of England, who consumed the time which was due to his subjects in the cultivation of letters, and, to borrow the words of Pope, turned the council to a grammar school*. Henry VIII. he numbers with the literary monsters,—*mostri literati*,—of his age.—Physicians, he asserts, should rather follow the light of nature, and attend to the wisdom derived from experience, than be guided by the jarring, and often fallacious, opinions of medical writers.—The Catholic religion, he admits, requires the support of letters to sustain it against the assaults of heretics and schismatics; and he ascribes the secession of the followers of Luther to the want of able theologians and learned doctors to rally round the mother church. He does not deny that the science of tactics may be learned from books; but he thinks that a state may be better protected by employing its subjects in invigorating exercises, and

* *Dunciad, book* iv. *l.* 175—180. The passage to which I refer, is admirably descriptive of the "pedant reign" of the "gentle James," and happily expresses the sentiments of Tassoni.

drawing off their attention from all luxurious indulgences and enervating pursuits; adducing the example of Sparta in support of his position. As a proof that learning has not always an happy influence on the moral conduct*, he adduces instances from ancient history of the most celebrated philosophers devoting their time to the society of accomplished courtezans, and draws a lively picture of Diogenes, with a squalid beard, and a ragged mantle, visiting the lovely Laïs†. And he asserts, perhaps with too much truth, that the lascivious descriptions of the poets, by inflaming the passions of the female sex, ultimately lead to

* This was the opinion of Rousseau: "Si la culture des sci-"ences," says he, "est nuisible aux qualités guerrieres, elle l'est "encore plus aux qualités morales." And Montaigne observes, "Whoever will number us by our actions and deportment, will "find many more excellent men amongst the ignorant than the "learned: I say, in all sorts of virtue." *Ess. book* ii. *ch.* xii. In fact, the chief object of this chapter (which is entitled *An Apology for Raimond de Sebonde*) seems to be, to prove the tendency of letters and the sciences to mislead the senses, bewilder the judgment, and deprave the moral conduct. Neither Tassoni nor Rousseau notice this *Apology;* yet it appeared at least thirty years before the publication of the *Pensieri.*

† Montaigne, too, treats the snarling Cynics with great severity. For a very satisfactory account of this sect, see *Mrs. Carter's Epictetus, book* iii. *ch.* xxii.

moral depravation*. In a vindicatory letter to a friend who had censured the disquisition under review, he says, "food that is naturally "good will become putrid and pernicious in a "distempered stomach." Hence, by a parity of reasoning, he is led to conclude, that the knowledge of letters should be disseminated under certain restrictions; or, at least, diffused with great caution, and the most scrupulous discrimination†. "No wise government," he adds, "would put arms into the hands of its disaffected "or evil disposed subjects." But while he thus expatiates on the danger attending the cultivation of letters, he takes occasion to pro-

* See, on this subject, *Mureti Variæ Lectiones, lib.* viii. *cap.* 21. *Grotii Poemata, p.* 251.

† Pursuing this idea, he observes to his friend, "Io non "niego, che non sia vero tutto quelle, che dice V. P. che le lettere "nelle volontà ben inclinata aggiungono agli uomini perfezione: "ma che le lettere facciono la buona intenzione, questo lo niego, "e aggiungo di più, che agli animi mal disposti accrescono ma-"lizia." This would seem to have been the opinion of Rousseau when he wrote the following passage in the preface to his *Heloise:* "Jamais fille chaste n'a lu de Romans; et j'ai mis "à celui-ci un titre assés décidé pour qu'en l'ouvrant on sut à "quoi s'en tenir. Celle qui, malgré ce titre, en osera lire une "seule page, est une fille perdue: mais qu'elle n'impute point sa "perte à ce livre; le mal étoit fait d'avance. Puisqu'elle a "commencé, qu'elle achève de lire: elle n'a plus rien à "risquer."

nounce a beautiful eulogium on philosophy. "Philosophy," says he, "imparadises the "soul, transmutes man, raises earth to heaven, "and eternises mortal things. When she "speaks, her voice, like the breath of Ze- "phirus, tranquillizes the agitations of tem- "pestuous souls, pacifies the fury of anger, "changes the livid hue of hatred, cools libi- "dinous desires, softens the flinty heart of the "miser, tempers unbridled wrath, and, like the "song of the Syren, harmonizes the discordant "emotions of the passions." In the following chapter, or *Quisito*, he exhibits a frightful picture of a *letterato*, or scholar, inflated with vanity, and replete with envy, and compares him to the tarabusso, a bird with a long beak, thick plumage, and a terrific voice. He pursues the comparison with so much humour, that it is with some reluctance I decline following him. But it is not my intention, nor is it consistent with my plan, to analize this admirable disquisition: indeed it would be impossible to do it justice in the most elaborate analysis, or epitome. If it be inferior to Rousseau's famous discourse in point of eloquence*, it certainly

* See *Discours sur cette Question*: "*Si le rétablissement des Sciences et des Arts a contribué* à épurer les mœurs." Dr. Beattie, in his eloquent eulogium on the character of Rousseau,

possesses advantages which the French essay cannot boast. It is enriched with a profusion of quotations from ancient and modern writers,—enlivened with pleasant anecdotes,—and the chain of reasoning which runs throughout, displays much ingenuity, and great polemical skill. That this disquisition was unknown to Rousseau, we are taught to believe from his silence in regard to it; yet almost all the arguments adduced by the Genevan philosopher in support of his position, may be found in the seventh book of the *Pensieri* of Tassoni. In this, however, the Italian polemic differs from the Genevan philosopher. He censures, not the use, but the abuse of letters*; whereas Rousseau would banish letters from the earth, and reduce mankind to a

admits that his reasonings in this celebrated discourse "are "diffuse, inaccurate, and often weak; but his eloquence over-"powers with force irresistible." *Ess. on Truth, part* iii. *ch.* ii. It is a curious fact, that in the many polemical publications to which this discourse gave birth, the name of Tassoni is not once mentioned, (vid. *Œuv. de M. Rousseau, à Neuch.* 1764. *tom.* i.), although the whole seventh book of the *Pensieri* is devoted to the same subject.

* In a letter to a friend on this subject, Tassoni says, "che "la sua vera intenzione non è di biasimar la natura stessa della "cosa, ma l' abuso." *Muratori, p.* 64.

state of nature, and society to a " swinish " multitude*."

Passing to the following (eighth) book, I shall take occasion to observe, that a little attention to the first *Quisito* of this book might, perhaps, have saved a great waste of ingenious criticism upon the celebrated picture of the Immolation of Iphigenia by Timanthes†. In discussing the subject, " Why the Romans " covered the head at sacrifice,—*Perchè i Ro-* " *mani nel sacrificio si coprissero il capo*,"—the author says, " Con quel' atto misterioso voles- " sero significare i Romani, che nelle cose di " Dio, e della religione non si dee esser cu- " rioso." The custom alluded to, which was, I believe, of oriental, not of Roman origin‡,

* It would seem from the following prayer, that, however extraordinary it may appear, Rousseau was in earnest. " Dieu " tout-puissant, toi, qui tiens dans tes mains les esprits, délivre- " nous des lumieres et des funestes arts des nos peres ; et rends- " nous l'ignorance, l'innocence, et la pauvrete, les seuls biens qui " puissent faire notre bonheur, et qui soient précieux devant " toi !"

† See Mr. Fuseli's learned and ingenious remarks upon the respective opiuions of M. Falconet, and Sir Joshua Reynolds, on this subject. *Lect.* i. *p.* 25—37.

‡ " He covered his face and wept," is the language of Scripture, in describing sorrow, or contrition. This also appears to have been the practice in Greece, from the *Ion* and *Heraclidæ* of Euripides.

had, probably, long prevailed in Greece; so that what has been termed a trick of art in Timanthes, was, it may be presumed, the observance of a national practice originating in religious awe. Indeed, to close, cast down, or cover the eyes, in order to exclude the sight of such objects as might distract the attention, are no uncommon acts in prayer; and as prayer is, or ought to be, the accompaniment of sacrifice, the practice may, perhaps, be traced back to the earliest ages. Neither praise nor blame can, therefore, attach to the veil of Timanthes: but, had he omitted it, his picture would have been obnoxious to criticism. If it should be asked, why the faces of the other figures were, as Pliny asserts, uncovered, it may be answered, that they were mere spectators: it was by Agamemnon alone that the sacrifice was offered. To suppose that the painter meant to mark the father by the veil, would be to suspect him of a mode of indication unworthy of a great artist,—a mode that would class with the label of the early painters of modern Italy*. It must be matter of regret,—if not of surprise,—that Tassoni has not noticed the *Iphi-*

* See *Tenhove, Mem. of the House of Medici, translated by Sir Rich. Clayton, vol.* i. *p.* 270. *Lond.* 1797. *Quarto.*

genia of Timanthes, since the chief incident in that famous picture, as described by Pliny, Cicero, and Quintilian, is, in some degree, connected with the subject of this chapter. On the *Cyclops* of the same artist he bestows not only notice, but praise. And the ingenious art, or trick (if it may be so termed), which it is said Timanthes employed to convey an idea of the size of the principal figure, affords him occasion to censure the clumsy devices of some of the artists of his own time*, and leads him to consider the comparative merits of the ancient and modern painters. In the course of this critical examination he not only evinces much taste and considerable theoretical skill in the plastic art, but he furnishes some valuable materials for an history of the state of the

* Che Timante industriosamente significasse la grandezza del Ciclope col tirso del satiretto, non fù gran cosa: E i nostri la saprebbono rappresentare ancor essi con altri mezzi, in qual si voglia picciolissimo campo. Non biasimo però l' accortezza di Timante in rappresentare al discorso quello, che l' occhio non può vedere; che così fanno anco i nostri moderni, quando à rappresentar la grandezza delle Balene, fingono, che i pescatori vi salgano sopra con una scala. *Pens. p.* 417. *Ven.* 1646. On reading this passage, my readers will recollect some of the books which amused their early youth, in the rude embellishments of which, sailors were represented in the act of ascending the back of a whale, by a ladder.

fine arts in Italy in the seventeenth century*.

The plan of Tassoni was not yet complete: a tenth book was still to be added. After a lapse of eight years, another edition appeared (1620) at Carpi, with this book subjoined†. In this accession to the fruits of the author's former labours, there is a passage which merits the particular attention of every admirer of the "native wood-notes wild" of North Britain.

In the very curious and interesting chapter (xxiii.) on *Musici antichi, e moderni*, after mentioning some extraordinary instances of the power of music amongst the ancients and the moderns, the author observes: "We may "reckon among us moderns, James, king of "Scotland, who not only composed many "sacred pieces of vocal music, but, also, of himself, invented a new kind of music, plaintive "and melancholy, different from all other; in "which he has been imitated by Carlo Ge"sualdo, prince of Venosa, who, in our age, "has improved music with new and admirable

* *Lib.* x. *cap.* 19.

† Of the many editions which have appeared of the *Pensieri*, Muratori considers that of *Venezia nel* 1646 *da Barezzo Barozzi*, as the best. The edition of Carpi is the one so flatteringly noticed by Leone Allacci. Vid. *Ap. Urb.*

" invention*." With regard to the plaintive music which the prince of Venosa composed in imitation of the style of James, Tassoni spoke, probably, from his own knowledge, as he might have been personally acquainted with that prince during his travels in Apulia; and it was, perhaps, to him he was indebted for the knowledge of the curious fact which he relates concerning the style, or kind of music invented by the Scottish king. Of the fact, however, he speaks with confidence; and as James is known to have solaced his captivity with the charms of music, some of the melancholy airs in which he mourned the loss of his liberty, might

* Noi ancora possiamo connumerar trà nostri Jacopo rè di Scozia, che non pur cose sacre compose in canto, ma trovò da se stesso una nuova musica lamentevole, e mesta, differente da tutte l' altre. Nel che poi è stato imitato da Carlo Gesualdo, principe di Venosa, che in questa nostra età hà illustrata anch' egli la musica con nuove mirabili invenzioni. *P.* 436. This passage, which does so much honour to Scottish music, escaped the notice of all the writers on that subject, until the year 1774, when it was first brought to light by Lord Kaimes, in his *Sketches, book* i. *sk.* 5. In the same work, *vol.* i. *p.* 179, *Dub. edit.*; in *Lives of the Scot. Poets, vol.* i. *p.* 333, 334; *Edinb.* 1804; and in Mr. Tytler's *Diss. on Scot. Mus.* subjoined to *Poet. Rem. of James* I. *of Scot. p.* 205, it has been satisfactorily proved, that the Scottish king alluded to by Tassoni, was not his contemporary James VI. but James I. an accomplished musician. James VI. had " no music in his soul."

have found their way into Italy, and impressed themselves deeply upon the minds of a people so feelingly alive to musical sounds as the modern Italians are known to be. "Nor is it to be "wondered at," says Mr. Tytler, "that such "a genius as the prince of Venosa should be "struck with the genuine simplicity of strains "which spoke directly to the heart, and that "he should imitate and adopt such new and "affecting melodies, which he found want-"ing in the music of his own country*." Should it be asked, through what channel those airs found their way into Italy, the answer is easy. As James introduced organs into the cathedrals and abbies of Scotland, and, of course, the establishment of a choral service of church music, it was necessary he should open a musical intercourse with Italy, the only country in which harmony had yet been cultivated; and it may be presumed that the agents employed by him to conduct or carry on this intercourse would, either to flatter their master, or through national vanity, introduce into that country some of the sweet and plaintive airs which did so much honour to the taste and genius of their sovereign.

* *Diss, on Scot. Mus. p.* 216.

But however willing we may be to admit the fact respecting Scottish music as stated by Tassoni, we must not conceal that Dr. Burney, than whom there cannot be a more competent judge, "was utterly unable to discover the "least similitude or imitation of Caledonian "airs in any of the prince of Venosa's ma- "drigals*." Proceeding from so high an authority, this opinion must be considered as decisive to the extent of the investigation. But it is acknowledged by the ingenious historian, that he did not examine all the compositions of the prince of Venosa: his investigation was limited to six madrigals for five voices, and one for six, the only musical publications of this prince which met his observation. Now, it is not to be supposed that an imitation of king James's style pervaded the whole mass of the musical compositions of the Apulian prince: it might have been confined to a few essays, like the attempts of some of our modern poets to imitate the obsolete language of Chaucer and Spenser. And these essays might have escaped the sedulous and extensive researches of Dr. Burney†. Unless, therefore, we im-

* *Hist. of Music, vol.* iii. *p.* 218.

† I am warranted in this conjecture by Serassi, who, speaking of the madrigals composed by the prince of Venosa, says, that

peach the veracity of Tassoni, whose fidelity as an historian has not, except in the present instance, been questioned, we must admit that "the music invented by James, king of Scot-"land, has been imitated by Carlo Gesualdo, "prince of Venosa;"—a fact which has not been denied by any Italian writer of respectability.

Of the prince of Venosa, so honourably noticed by Tassoni, and so highly distinguished in his time, the following account is given by Sir John Hawkins. "Carlo Gesualdo, prince "of Venosa, flourished about the latter end of "the sixteenth century. Venosa was the "Venusium of the Romans, and is now a prin-"cipality of the kingdom of Naples, situate "in that part of it called the Basilicate. It is

besides the six books published at Genoa, 1618, in folio, "ven-"ticinque altri si conservano tuttavia inediti in una delle più "rinomate librerie di Napoli." *Vita del Tasso, p.* 481. With copies of these madrigals, and of three letters by the prince, dated from Rome in 1592, Serassi was favoured by Don Franceso Daniele, the fortunate possessor of the originals. We learn from the same authority, that some of the madrigals set to music by Carlo Gesualdo, were supplied by Tasso, *p.* 480. It should be remembered to the honour of this accomplished nobleman, that he was one of the kind friends of Tasso, who vainly endeavoured to bring about a reconciliation between him and the obdurate Alfonso, *p.* 481.

" famous for being the place where Horace " was born; and little less so, in the judg- " ment of musicians, on account of the person " now about to be spoken of. He was, as " Scipione Cerreto relates, the nephew of " Cardinal Alfonso Gesualdo, archbishop of " Naples, and received his instructions in " music from Pomponio Nenna*, a cele- " brated composer of madrigals. Blancanus, " in his *Chronologia Mathematicorum*, speaks " thus of him. ' The most noble Ca- " rolus Gesualdus, prince of Venusium, was " the prince of musicians of our age; for " he having recalled the Rythmi into music, " introduced such a style of modulation, that " other musicians yielded the preference to

* Of Nenna, Tassoni makes no mention. But he celebrates the Orphean powers of Guilo da Modana, who has been known, he says, by the sound of his harpsichord, to compel the courtiers of Clement VII. to quit, with uncourtly abruptness, the presence of his holiness. " Col suono d' un arpicordo si vantava di tirare " à se, ed invaghire qual si voglia distratta, e occupata mente: " E messo alla prova nell' anticamera di Papa Clemento VII. " con certi, che intenti a negozi gravi, e di premore, s' erano " ritirati in un' altra stanza con fermo proposito di non volerlo " sentire, in poco stanti li costrinse à correre al suono." *Lib.* x. *cap.* xxiii. Amongst the celebrated musicians who flourished at this time, was Luzzasco, who set to music, under the author's direction, the choruses in the *Pastor Fido*. See notes on the edition of this drama, printed at *Ven.* 1602.

" him; and all singers and players on stringed " instruments, laying aside that of others, " every where eagerly embraced his music.' " Mersennus, Kircher, Doni, Berardi, and in- " deed the writers in all countries, give him " the character of the most learned, ingenious, " and artificial composer of madrigals; for it " was that species of music alone which he " studied, that ever appeared in the musical " world. Blancanus also relates that he died " in the year 1614*." To this little narrative, Sir John adds, " the distinguishing excel- " lencies of this admirable author are, fine " contrivance, original harmony, and the " sweetest modulation conceivable: and these " he possessed in so eminent a degree, that " one of the finest musicians that these later " times have known, Mr. Geminiani, has been " often heard to declare, that he laid the " foundation of his studies in the works of " the principe di Venosa." To the praises bestowed by his countrymen upon the ma-

* *Hist. of Music, vol.* iii. *p.* 212. As a fine example of the amorous style, Sir John Hawkins gives the music of the madrigal, *Baci soavi.* Serassi says, that " per giudizio degl' " intendenti," the Collection of Madrigals so highly praised by Sir John Hawkins, " è una delle più belle che si abbiamo in " questo genere." *Vita del Tasso, p.* 480.

drigals of the prince of Venosa, Dr. Burney cannot subscribe: on the contrary, he says, that "they seem to contain no melodies at "all; nor, when scored, can he discover the "least regularity of design, phraseology, "rythm, or indeed any thing remarkable in "them, except unprincipled modulation, and "the perpetual embarrassment and inexpe-"rience of an amateur, in the arrangement "and filling up of the parts*." These strictures, however severe, are, I am confident, just: but, as has been already observed, it still remains to be proved, that no attempt had been made by the Apulian prince to imitate the airs of Caledonia.

Indeed, Tassoni's countrymen seem to have silently acquiesced in his assertion, that the style of Italian music had been improved by the occasional adoption and imitation of Scottish melodies. But a chapter in the same book of his *Pensieri*, entitled "*Se* "*il Boia sia infame*,—(Whether the office "of Executioner be infamous)"—excited a murmur of discontent amongst his readers. That the office of executioner is necessary in a state, could not be denied: but it was

* *Hist. of Music, vol.* iii. *p.* 218.

thought extraordinary that he should entertain any doubt in regard to the infamy which attends the employment, and may be said to cover the officer. He labours to obtain for the executioner a degree of respectability in society, asserting his claim to our gratitude for the security he affords our persons and properties, by dispatching thieves, murderers, and all the pests of society (amongst whom, by the bye, he includes heretics); and, as a proof of the respectability of the office in the days of chivalry, he quotes Ariosto, to show that the paladins sometimes condescended to perform the duty of hangman. But the critics could not divest themselves of the horror which "the halter and gibbet" inspired; and the hangman, in spite of the ingenuity of his advocate, was condemned to eternal infamy*.

* There still exists in the upper cloister of the Escurial, a picture representing the beheading of Santiago, in which El Mudo, the painter, has inserted the portrait of Santoyo, (prime minister to Philip II.) in the character of the executioner, in revenge for some ill offices which that minister had done him. Santoyo, who entertained some doubts in regard to the respectability of the character of a hangman, which, it is probable, the ingenious arguments of Tassoni would not have been

It will, I fear, be thought that I have dwelt too long upon the *Pensieri*. But I wish to obtain some notice for this valuable work amongst my countrymen, to whom it seems to be little known*. To the French nation it was rendered, in some degree, familiar by the translation of M. Jean Baudouin†. And

able to remove, solicited Philip to permit his figure to be expunged: but the king would not allow the picture to be defaced. See *Cumberland, Anec. of Paint. in Spain, vol. i. p. 72.*

* It is justly observed by Mr. Tytler, that "the book *De* "*diversi Pensieri*, though printed near two centuries ago, and "containing a great deal of learning and curious observation, is "but little known on this side of the Alps." *Diss. on the Scot. Music, p.* 205.

† This translation I have never seen. All my information concerning it, is derived from the *Apes Urbanæ* of Allacci, who, speaking of the *Pensieri*, says, "Certè hoc ipsum à Baldovino "clari nominis librorum interprete in linguam Gallicam verti, ut "imprimatur, retulit mihi librorum heluo Naudæus," &c. Of the translator little is known that can be related with pleasure. He may be said to have struggled through life. He was a native of Pradella in the Vivarais. Margaret of France, and the Marechal de Marillac, successively patronised him. He afterwards fell into neglect, and earned a scanty subsistence by translating for the booksellers. Besides the translation of the *Pensieri*, he published versions of Sallust, Tacitus, Lucian, Suetonius, and some of the prose pieces of Tasso under the title of *Les Morales de Torquato Tasso*; all of which being hastily executed, are inelegant and inaccurate. "Tous ses "ouvrages," says Chaudon, "furent dictés par la faim, et sont,

Daniel Giorgio Morhofio, a learned writer of Germany, recommends it to the particular attention of his compatriots in *Polyhist. Literar. lib.* i. *cap.* xxi.

Amongst the learned and ingenious Italians who hailed the appearance of the *Pensieri*, and expatiated on its various merits, was Boccalini. Immediately on the publication of the first edition in nine books, an article appeared in the *Ragguagli di Parnaso*, stating, that a solemn meeting had been convened in the court of Apollo, at which, for the satisfaction of such members as might wish to hear the controversies of illustrious men, the *Pensieri* of Alessandro Tassoni was ordered to be produced after dinner, and read aloud. A long discussion ensued. This, as the last article in the *Ragguagli di Parnaso*, must occasion a melancholy sensation in the mind of the

" par consequent, très peu estimables." He died at Paris in 1650, in the sixty-sixth year of his age.

Since writing the above note, I discovered Baudoin amongst the early French translators of the *Ger. Liberata*. See *Serassi, Vita del Tasso, Rom.* 1785, *p.* 566—595.

reader, on recollecting that soon after its appearance the ingenious author fell a victim to the Spanish faction, which, as will hereafter be shown, so long persecuted Tassoni.

As Boccalini is numbered, by Tiraboschi, with the writers whose productions throw light upon the literary history of the period in which Tassoni flourished, he has a claim to the passing notice of his biographer.

Trajano Boccalini was the son of the architect who erected the church dedicated to the Virgin in Loreto, in which city he was born in 1556. Recommended to the attention of the court of Rome by his political writings, the government of some cities in the Ecclesiastical State were intrusted to his care; but proving merely a theoretical politician, he was dismissed from the service of that court. He then retired to Venice, where he wrote and published several works, many of which abound in learning, wit, and humour; but all are supposed to have a strong political tendency, — particularly his commentary on Tacitus, and the *Ragguagli di Parnaso*. The latter work, from the nature of its plan, afforded a wide field for the diffusion of his opinions on literary and political subjects.

Apollo is represented as holding a court, to which, on the several days of meeting, intelligence is brought of all the occurrences passing in the literary and political world, and the various subjects thus supplied, are freely discussed by special pleaders, before the tribunal of the presiding deity*. In *La Pietra del Paragone Politico*, or, *The Political Touchstone*, he had expressed his sentiments with greater freedom. It was therefore thought prudent to withhold that work from the public during his lifetime. His death, which occurred at Venice in 1615,

* In 1706, an English translation of the *Ragguagli di Parnaso*, and *La Pietra del Paragone*, was published under the direction of J. Hughes, author of *The Siege of Damascus*. In the preface to this publication, the following account is given of the *Ragguagli di Parnaso*. "'Tis a new-invented kind of fable, very "different from any thing which had ever been written before, "and therefore it may justly be esteemed an original; a "character which Boccalini boldly assumes to himself in his "preface, and in the 43d page of his *Ragguagli*, or *Advices*, "though a conceited witling would lately have robbed him of "that honour. 'Tis very plain that this happy Italian genius "is no copier, but that his project is his own; for he is the "first that erected a secretary's office in Parnassus, and gave "advices from thence of what passed among the virtuosi of that "place; and, therefore, for the novelty of his invention he "compares himself to Christopher Columbus, the discoverer of "a new world." *Advices from Parnassus. Lond.* 1706. *Folio.*

is said to have been occasioned by a violent beating with bags of sand (*sacculis plenis arenâ contusus*), which he received from some men in disguise, who stole on him in his sleep, and who were supposed to have been employed by the Spanish faction to commit this diabolical deed, in revenge for the invectives against the court of Spain, in which he occasionally indulged in some of his writings*.

Soon as the first enlarged edition of the *Pensieri* had (1612) passed through the press, Tassoni felt his mind relieved from an oppressive weight which had long burthened it, and he determined to enter again upon the busy scene of active life, from which he had, for sometime, retired,—probably with a view to the accomplishment of his literary projects,—or, perhaps, in disgust at the ill success of his various attempts to obtain a respectable situation in the papal court. "It "has never," says he, "been my good for- "tune to gain admission for my name within "the doors of the Dattaria of the Roman

* Leti, speaking of this assassination, says, "fù creduto "che il colpo venisse dagli Spagnoli, ma hebbero la maggior "parte un fratello, et un marito, d'una donna ch' egli acca- "rezzava." *Il Cerem. Hist. e Polit. part* iv. *lib.* ix. *p.* 775. *Amst.* 1685.

" court, where so many asses and horses " enter*." This was one of the disappointments that led to the thirteenth *Quisito* of the second book of the *Pensieri*,—" *Se le stelle* " *della Libra sieno infelici col Sole; e se il* " *nascere di Settembre sia di buono, ò di tristo* " *augurio.*"—The result of this investigation, was full conviction to the mind of the author upon two points. First, that September is the most calamitous month in the year to the human race: and, secondly, that a man who happens to be born in the course of that month, stands a bad chance of preferment. Should we feel inclined to smile at these conclusions, we must, however, applaud the author's pious resignation to the will of Heaven, expressed in the same chapter. After enumerating several facts in support of his position, supplied by history and by observation, in the pursuit of his inquiry, he adds: " But notwithstanding

* " Poiche siamo entrati su 'l ragionar di stelle," says he, " essend' io nato di Settembre col sole in libra, e con poca " fortuna sempre in tutte le cose mie, e particularmente per " haver faticato trentasett' anni nella corte di Roma e non " haver mai havuto grazia, che il mio nome possa entrar dent'ro " le porte di quella Dattaria, dove entravano tant' asini, e tanti " cavalli; la curiosità mi muove ad investigare, se le stelle di " quel segno congionte al sole sieno felici, o infelici, e se il " nascere di quel mese sia di buono, o di tristo presagio." P. 49.

" all these reasons, and a thousand others " which might be adduced, I am of opinion, " that if these causes had any share *(parte* " *alcuna,)* in rendering my birth unfortunate, " it was by permission of the Almighty, with " a view to correct and mortify my proud and " ambitious spirit*."

Muratori supposes that after Tassoni had quitted (1605) the service of the Cardinal Colonna, he entered into that of some other noble personage, although he was not able to discover any particular document to support that conjecture. But as Tassoni, like Milton, sometimes mingled personal history with his polemical writings, he, in some degree, solves the difficulty himself: for he relates in the *Tenda Rossa*, that ten years of his early life had been passed in visiting the principal learned seminaries in Italy, and in attending the lectures of the most celebrated professors; and the sixteen following years, (which include the period of his withdrawing from the service of the Cardinal Colonna,) he was, he continues, employed in the courts of Spain and Rome, chiefly by persons of high rank, who were addicted to the pursuit of letters.

* *Lib.* ii. *ch.* xiii.

This appears to be the general outline of his active life to the year 1613, when he introduced himself into the court of Carlo Emanuele, duke of Savoy. Carlo was one of the most distinguished amongst "a race of princes, "more sagacious in discovering their true "interest, more decisive in their resolutions, "and more dexterous in availing themselves "of every occurrence which presented itself, "than any perhaps that can be singled out in "the history of mankind*." Environed by powerful neighbours, whose motions it was necessary to watch with the strictest attention, their characters were, in a great degree, formed by their situation. To the qualifications in a prince so circumstanced, Carlo united an ardent passion for letters. He loved and patronised the sciences and the elegant arts; and he invited the wandering muses to his court. Tassoni relates, that he has seen him seated at a table surrounded with sixty prelates, and erudite men of different countries†,

* *Robertson, Hist. of Charles* V. *book* xii.

† It does not fall within my plan to enumerate the several men of learning and talents, who visited the court of Turin during the reign of Carlo, or who were employed in his service. I shall therefore only observe, that he had the honour to number amongst his secretaries, Marino, Murtola, and Guarini. Chiabrera

conversing learnedly upon the various and dissimilar subjects of history, poetry, physic, chemistry, astronomy, tactics, and the fine arts, varying his language according to the nature of his subject, or according to the particular nation or pursuit of the respective persons whom he occasionally addressed. Of the fruits of his studies, there still remain, or were lately remaining, in his own handwriting, two voluminous manuscripts, in Italian, of an history of the founders of the principal European monarchies, and a treatise, in French, on Heraldry*. The wisdom, learning, and valorous deeds of this amiable, accomplished, and heroic prince, are recorded in the page of history; and his taste, genius, and munificence, live in the glowing numbers of Marino, Chiabrera, Guarini, and Tassoni. The two latter poets allude to the peculiarity

refused a situation in his court, but experienced his munificence. His kindness to Tasso in his adversity is recorded by Serassi, *Vita del Tasso. Rom.* 1785. *P.* 276.

* These MSS. existed, not long since, in the royal library at Turin; but it is to be feared that they were either lost, or destroyed during the war which committed such dreadful ravages upon that once beautiful,—once flourishing city. A melancholy picture of the present state of Turin may be found in *Travels after the Peace of Amiens. By J. G. Le Maitre, Esq. vol.* i. *p.* 170.

of his political situation*. Guarini, with great elegance, thus addresses his lovely duchess:

Sposa di quel gran duce,
Al cui senno, al cui petto, alla cui destra
Commise il ciel la cura
De l' Italiche mura.

——wife of him, to whose breast, hand and wit,
Heaven did the walls of Italy commit†.

Fanshaw.

The Spaniards, who were now in possession of the Milanese, which bordered upon the dominions of Carlo, began to look down with

* Tassoni thus addresses him at the opening of the poem, *Dell' Oceano:*

Tu magnanimo Carlo, a cui le porte
D' Italia il re del ciel diede in governo.

Boccalini calls Carlo the "propugnacolo e scudo della libertà "d' Italia." *Ragg. di Parn. Part* iii. *Ragg.* 40. And Sir Richard Fanshaw, in the dedication to his version of the *Pastor Fido*, says, "He proved in his riper years, by his councils and by his "prowess, the bulwark of Italy." *Lond.* 1676. Several sonnets on the victories, and on the studies of Carlo, may be found in *Oper. del Chiabrera, tom.* i. *et* ii. *Ven.* 1782.

† *Past. Fido. prol.* This beautiful drama was (1585) first publicly represented in the court of Turin, on occasion of the marriage of Carlo with Catherine of Austria. The duke rewarded the author with a gold chain. See *Lett. del Guarini. Ven.* 1599. *P.* 155. See also *Add. Notes*, and *Append. No.* IV.

contempt upon their little neighbour, and assumed a threatening aspect. Roused, but not intimidated, Carlo hurled defiance at them, and they shrunk back dismayed. Struck with the undaunted courage which the duke displayed on this occasion, Tassoni took frequent occasion to extol his conduct in his correspondence with Carlo Porta, count of Polinghera*, and with the count of Verrau, two noblemen then residing in the court of Savoy. Pleased with the approbation of so celebrated a literary character, Carlo addressed a letter to Tassoni, dated 12th November, 1613, in which he thanked him for the flattering manner in which he had mentioned him in his

* In a letter to the count of Polinghera on the subject of the war between the duke of Savoy and the duke of Mantua, Tassoni thus mentions the former:—"Non basta la Prudenza "ai capitani grandi se non sono accompagnati della fortuna. Il "serenissimo signor duca è stato in un medesimo tempo pru-"dente, e fortunato a depositar le piazze prese in mano del rè, "prima che sieno giunti gli ajuti de' signori N. N. i quali veni-"vano non solamente con un numero d'Infanteria tale, che ha "desertate molte compagne di baccelli. Ma quel che è peggio," he adds with his usual humour, "fiancheggiavan l' esercito à "piedi tre mila dromedari marchiani, che avrebbero spaventati "dieci mila elefanti." In this war, the duke of Savoy made a noble stand against the Spaniards, and at length obliged them to give up Verceil, a strong hold in the Milanese. *Marianera, Supp. à l'Hist. Gen. d'Espag. tom.* vi. *p.* 90.

correspondence, and sent him, at the same time, an order on his minister at Naples for two hundred Roman crowns. The generous intention of the duke was, however, defeated; for the fund from which the money was to be drawn, proved inadequate to the supply. Nor was Tassoni more fortunate on another occasion on which the duke wished to evince his gratitude and munificence. He issued an order to his minister at Rome to present the poet with thirty pieces of gold, and three hundred gold crowns out of certain benefices in Piedmont, which were daily expected to become vacant: but the incumbents were in no haste to depart, and Tassoni waited in vain for their removal to a better world. The promised pieces, says Muratori, never appeared; and he adds, jocosely, that "*la* "*poca fortuna del Tassoni fu la salute de'* "*prelati ricchi Piemontesi, perchè in due anni* "*non ne morì mai alcuno.*—The ill fortune of "Tassoni was health to the rich prelates of "Piedmont, for in the course of two years "after, not one of them died."

Again Tassoni had to lament his *poca fortuna.* Indeed it would seem, that from the moment his connexion with the House of Savoy commenced, his evil star began to

prevail. Anxious to give him a solid and unequivocal proof of his esteem, the duke appointed him (1618) secretary to an embassy to Rome, and gentleman in ordinary to the prince cardinal his son, with an annual salary of three hundred and fifty-one ducatoni da Fiorini. He accepted the title of gentleman in ordinary to the cardinal, but he refused that of secretary to the ambassadour, although he undertook the duties of the office, assigning such reasons for his refusal as satisfied the ambassadour. He continued two years in the house of his new master, who treated him with great honour and respect, but his salary still remained unpaid, nor did he ever receive any part of it. This seeming fatality in his affairs drew from him, on another occasion, the following peevish remark: "I do not despair," says he, in a letter to his friend Barisoni, "of "seeing, ere I die, the mountains of the earth "fly before me, if I should happen to have "occasion to ascend one of them."

It was probably during his residence in the house of the ambassadour of the duke of Savoy at Rome, that he undertook a compendium of the *Ecclesiastical Annals of Cardinal Baronius;* a work upon which, it appears from a letter to his friend Barisoni, he was employed in 1615.

" I have been lately engaged," says he, " in " epitomising, in the vulgar tongue, the *An-* " *nals of Baronius.* Should I not be inter- " rupted, I hope to complete my undertaking " in the course of a year, and to give more " matter, expressed with more clearness and " brevity, than any of the former Latin epi- " tomists. You will wonder that I should " have the hardiness to attempt to epitomise, " in one year, twelve volumes of so enormous " a size, that any other person would be " frightened at the idea of reading even " four of them in the same space of time.— " But be it known unto you, that in the *Anno* " *Santo* I epitomised, in Latin, eight volumes " in eight months; and, with the aid of what I " did then, I hope to accomplish within a " year, what I have, at present, in hand." Of the Latin compendium to which he alludes, it has been doubted whether or not any vestige remains. Muratori, however, thinks that the original manuscript fell, by some accident, into the hands of Lodovico Aurelio, and that it was printed and published by him at Rome, in 1635, as his own production, with the following title: *Annales Ecclesiastici Cæsaris Baronii, S. R. E. Cardinalis a Ludovico Aurelio, Perusino, in totidem libellos brevissime*

redacti, &c.* The Italian epitome has never passed through the press: but three copies of it, in the hand-writing of the author, were in existence so late as the year 1744. One of these copies extends to the year 1469†. The original work was not brought down lower than 1200. The annals of the two hundred and sixty-nine years following, were compiled by Tassoni himself from authentic documents, some of which were supplied by the elector of Bavaria. Under the year 1249, Tassoni takes occasion to mention the poem to which he owes his celebrity. "This war, in which king Enzius was taken

* Muratori supports his conjecture with cogent reasons, which may be found in his *Vita del Tassoni*, *p.* 81.

† This copy was, when Muratori wrote, "presso il conte "Alfonso Sassi" in Modena. La biblioteca Estense, and l'Archivio della communità di Modena, were then enriched with the other two copies. *Ibid. p.* 81. And M. de Cahors, writing in 1758, says, "Le Roi (of France) en a une copie dans sa "bibliothèque." He adds, "Cet ouvrage est fort connu, et très-"estimé, quoiqu'on ne l'ait qu'en manuscript." And he further informs us, that "Raimond Mertz et Jacques Mayer, marchands "libraires à Ausbourg, avoient annoncés, en 1740, qu'ils al-"loient mettre sous presse, en huit volumes, en folio, l'Histoire "du Tassoni, qui s'etend jusqu'au quinzième siècle, et qu'ils "en donneroient la continuation jusqu'à notre tems. Mais "cette edition n'a point encore paru." *Le Seau Enlevé*, *tom.* iii. *p.* 214.

" prisoner*, was sung by us in our youth†, " in a poem entitled *La Secchia Rapita*, which " we believe will, for its novelty, live long, it " being a mixture of heroic, comic, and satiric, " such as has never been seen before. The " wooden bucket, which we feign to have " been the cause of the war, is preserved in

* *Cant.* vi. *st.* 43. " The palace, which fronts the church " San Petronio, (in Bologna), was built by the Bolonians for " a prison for Enzo, king of Sardegna, where he lived, and, at " the cost of the public, was royally entertained for twenty " years, till his death." *Warcupp, Italy in its original Glory, Ruine, &c. p.* 89.

† Tassoni takes much pains to impress upon his readers, that the *Secchia Rapita* was written in his youth. He was, however, in the forty-sixth year of his age when he undertook that poem;—a poem which may be added to the instances adduced by Dr. Beattie in support of his assertion, " that the best human compo- " sitions have been written, or at least finished, when the author " was above forty." *Account of the Life and Writings of James Beattie, vol.* i. *p.* 281. *Edinb.* 1807. *Oct.* Cowper, who, like Tassoni, " crack'd the satyric thong," was fifty years of age when he commenced author: and he had reached his fifty-third year when he wrote his incomparable *Task;* a moral satire, which has as just a claim to the praise of originality as the *Secchia Rapita.* It is a poem, as his amiable and affectionate biographer observes, " of such original and diversified excellence, that as it arose " without the aid of any model, so it will probably remain " for ever unequalled by a succession of imitators." *Hayley, Life of Cowper. Lond.* 1806, *vol.* iv. *p.* 229. *Ibid. vol.* ii. *p.* 279—281.

" the archives of the cathedral of Modena*;
" and it is said, that, some months before that
" event, it was taken in a skirmish between
" the Modenese and the Bolognese within the
" gate of S. Felice."

Cæsar Baronius, author of the *Annals*, which Tassoni first epitomised, and then continued, was born in 1538, at Sora, a small town in the Terra di Lavora, in the kingdom of Naples. About the year 1560 he entered into the congregation of the Fathers of the Oratory, instituted at Rome by S. Filippo Neri. When the doctrines of the Reformers began not only to spread, but to take deep root, S. Filippo exhorted Baronius to undertake the *Eccle-*

* De la Lande thus describes the tower in which the bucket is suspended. " La tour de cette église (the cathedral) s'appelle " la Guirlandina: elle est toute en marbre, et l'une des plus " élevées de l'Italie ; elle est isolée ; sa forme est carrée, et elle " finit en pointe comme un clocher. Il y a des curieux qui vont " dans le bas de cette tour, voir *La Secchia Rapita;* c'est un " vieux seau de bois d'une moyenne grandeur, garnis de trois " cercles de fer, suspendu dans un lieu obscur et humide." *Voy. en Ital. tom.* ii. *p.* 197. The state of this celebrated bucket was deplorable when M. Le Maitre visited Modena: a fragment of it only remained. *Trav. vol.* i. *p.* 293. Ozell thinks this bucket " a piece of antiquity worthy to be seen, as holding the third " place, next to the ship of Argos, and Noah's ark." *Notes upon cant.* i. *of the Rape of the Bucket. Lond.* 1715.

siastical Annals, and soon after resigned to him the chair, or presidency of the Oratory. All the literary treasures of the Vatican were now opened to Baronius; and he laboured incessantly, for forty years, in endeavouring to refute the dangerous doctrines, and alarming historical facts, contained in the *Centuriæ Magdaburgenses.* In order to animate him in this great undertaking, Clement VIII. raised him (1596) to the dignity of cardinal, and appointed him librarian of the Vatican. But Baronius did not live to complete his plan. He died in 1607*, having brought

* In the *Galeria* of Marino is the following *ritratto* of Baronius:

Gran Cronista di Dio,
Mentre, che scrissi i suoi terreni annali,
Fui negli annali eterni ascritto anch' io;
E trattando la penna alzai le penne
Colà; dov 'egli venne
A scriver soura i dì caduchi, e frali
Di quest' anno mio breve anni immortali.

I exhibit this *ritratto* merely as a specimen of the forced conceits, and play upon words, which prevail so generally in the writings of Marino; and which, unfortunately, found many imitators, not only in Italy, but in England; and produced, at length, a race of writers that Dr. Johnson denominates "me-"taphysical poets;" and upon whom he has written some remarks, which cannot be too often read, or too highly praised.

down his *Annals* no lower than 1200*. But the great body of materials he had amassed, enabled Oderic Rinaldi to complete the original design. While Baronius was digesting the materials for the first volume of his *Annals*, he published (1586) an edition of the *Roman Martyrology*, with learned annotations. His *Epistolæ* & *Opuscula* were published in three volumes, long after his death, by P. Raimond Alberici, his biographer.

While Tassoni still resided in Rome, Paolo Aprile, chief secretary of correspondence to the duke, and to his son, the cardinal of Savoy, died†. The count of Veruna, who highly

See *Life of Cowley, book* iv. See also *sect.* i. of Mr. Scott's edition of *the Works of John Dryden. Lond.* 1808. It is justly observed by Mr. Scott, that the style, which is the object of our censure, evinced the deep learning of the age. "It required "store of learning," says he, "to supply the perpetual ex- "penditure of extraordinary and far-fetched illustration."

* Had Baronius lived to witness the effect of his *Annals* upon the mind of Jasper Scioppius, he would have felt amply rewarded for the labour attending the compilation. "On reading the "*Annals of Cardinal Baronius*," says Dr. Zouch, "he (Scioppius) "abjured the Protestant religion, in 1599, and was admitted "into the community of the church of Rome." *Walton's Lives, p.* 129, *note* (*k*). *York*, 1807.

† This event is mentioned mysteriously by Muratori. "Essendo "poscia avvenute che l' umana Giustizia levò dal mondo per "enorme fallo Paolo Aprile, che serviva di primario segretario "delle lettere," &c.

esteemed Tassoni, proposed him to the duke and to the cardinal, as a proper person to fill the office now become vacant by the death of Aprile,—a proposal to which he found little difficulty in prevailing on them to accede. Some months, however, were employed in negociating the affair; but in May, 1620, it was concluded. Tassoni was immediately ordered to repair to Turin, and, at the same time, furnished with three hundred Roman crowns, to defray the expenses of his journey. From Rome he bent his course towards Modena. Cardinal Pio, the pope's legate at Ferrara, informed of the route he had taken, sent him a kind and pressing letter of invitation, entreating he would make that city his way, and indulge him with his company for at least two days. With this invitation he complied, and was received with all the warmth of affection by the cardinal. But the flattering attentions of his friend could not, it may be presumed, totally banish from his mind the train of melancholy ideas which must naturally have been excited by the scenes around him. Ferrara, once the Athens of Italy *, was now the gloomy

* See *Tiraboschi, Stor. della Letter. Ital. vol.* v. *p.* 24. *Mod.* 1775, for an account of the court of Ferrara during the

abode of superstition. Its swans were mute; its glory was extinguished; and its rightful sovereign exiled. From this fallen city, then languishing in the iron grasp of papal tyranny *, he proceeded to Modena, where he passed several days in the society of his relatives and friends, and in visiting the neighbouring nobility and gentry.

Having suffered from the rancour of the critics, Tassoni was now to experience the baleful influence of the intrigues of a corrupt court. Arrived at Turin, he was desired by the prince cardinal to present himself at the levy of the duke his father. With some difficulty he obtained an audience. The duke received him graciously, but addressed only a few words to him; and he was soon after told, that he should be informed when he would be admitted to another audience. He then retired †.

middle ages. For an account of its splendour immediately previous to its fall, see *Serassi, Vita del Tasso, lib.* ii. *Gibbon, Antiq. of the House of Brunswick, sect.* iii.

* When Bishop Burnet visited (1685) Ferrara, he found "the "soil abandoned, and uncultivated; nor were there hands "enough so much as to mow their grass, which we saw wither-"ing in their meadows, to our no small wonder." *Letter* iv.

† On reaching the foot of the stairs of the palace, after retiring from the presence-chamber, Tassoni encountered a ludicrous embarrassment, which excites the risibility of Muratori, but of

And in the course of a few days after this inauspicious interview with his new patron, he entered on the duties of his office; but he awaited in vain the expected summons to the promised audience. At length the duke honestly and honourably acknowledged, that his reserve was owing to some private information he had received to his disadvantage. This proved to be really the case; for Tassoni discovered that some of his enemies had been secretly doing him ill offices with the duke *.

which delicacy forbids me to take any further notice. Descriptions, which would sully the page of history, may not only be endured, but pardoned, in a burlesque poem. Accordingly we do not consider as misplaced in the *Trivia* of Gay, *book* ii. *l.* 297—300, an incident somewhat similar to the one which I have excluded from the text.—Having noticed the *Trivia*, I shall take this occasion to observe, that it is one of the burlesque poems which may be said to have emanated from *La Secchia Rapita*. It is, however, a mock-heroic of a peculiar kind; it is a didactic poem,—a poem "in the plan and execution of which," as Dr. Aikin justly observes, "Gay has undoubtedly the claim of an in-" ventor." *Lett. on a Course of Eng. Poet. p.* 53.

* Tassoni had reason to rejoice, that, in consequence of the machinations of the secretaries, he had only to endure the frowns, and not, like Marino, to suffer from the wrath of the duke. Amongst the many interesting incidents in the eventful life of Marino, we find that Murtola, one of the secretaries of the court, whose life had been recently spared at the requisition of Marino, basely, unjustly, and ungenerously accused him of slandering the duke in his juvenile poem entitled *La Cuccagni*, and succeeded,

"The secretaries of the court," says Muratori, "beheld, with an evil eye, this foreign bird "(*ucello forestiere*) that was about to insinuate "himself into their manor *." They were, in fact, jealous of the abilities of Tassoni, and dreaded the superiority of his talents, and the powers of his ready pen; and therefore practised all their dark arts to exclude him. At this time, Prince Filiberto, the second son of the duke, returned from the court of Spain, with private instructions to endeavour to accommodate the differences between his father and that court, and, if possible, to unite him in bonds of amity with the Spanish nation. This seemed to the secretaries a favourable moment for the accomplishment of their designs against the foreign intruder. They represented to Filiberto, that he was, *ex professo*, an enemy to the Spaniards, and that to

at length, in having him thrown into prison. Such is the powerful influence of

> La meretrice, che mai dell' ospizio
> Di Cesare non torse gli occhi putti,
> Morte commune, e delle corti vizio.
> *Inferno. Cant.* xiii. *l.* 64—66.

* Vedevano di mal occhio, questo ucello forestiere, che voleve introdursi nella loro bandita. *P.* 67.

introduce such a person into the service of the court at that time, might defeat, or endanger, the projected union of the two powers. They also made him believe, that Tassoni was author of the invectives which had appeared, not long before, against the Spanish monarchy, under the titles of *Le Filippiche*, and *L' Esequie della riputazione di Spagna*;" and that, therefore, it would be imprudent, if not dangerous, to employ, in conducting the negotiation, a person so inimical to, or so strongly prejudiced against, one of the parties concerned, particularly as all the letters and state papers must, of course, pass officially through his hands. They even prevailed on the governor of Milan to write a letter of complaint against him to the court of Turin. Such was the rancour with which they pursued an unoffending man, merely, as Muratori supposes, because they feared that the splendour of his talents would render their official insufficiency more conspicuous, and thus lessen their influence in a court that their conduct disgraced: an apprehension which, it must be allowed, was not totally groundless; for the life and character of Tassoni afford a refutation of the vulgar notion, that philosophy and practical

good sense in business, are incompatible attainments*.

But Muratori, whose knowledge of mankind seems to have been bounded by the narrow circle in which he moved, does not, perhaps, assign the true, at least the only, cause of the conduct of the secretaries towards Tassoni. Is it not natural to suppose that the Spaniards would employ some of the torrent of wealth, which was then flowing into their country from South America, in corrupting the subordinate officers of a court which they were endeavouring to gain over to their interest; and that, therefore, it may be presumed the secretaries were chiefly, if not solely, actuated by the secret influence of Spanish gold? I am warranted in this conjecture,—a conjecture which I would be sorry to hazard upon slight grounds,—by the following passage in the *Pietra di Paragone*, or the *Political Touchstone* of Boccalini, which was written about this time.—Speaking of the various means employed by the king of Spain to enlarge his sovereignty in Italy,

* I borrow this observation from Mr. Fox's well-drawn character of Sir William Temple. *Hist. of James* II. *Introd. chapter.*

the author says, (I borrow the translation of Mr. Hughes,) "Behold stipends and salaries "given to others, with vain titles and hopes; "see dissensions studiously sown and nou- "rished between princes and their vassals, "between the nobility and the commons, "and the part of the commons taken against "the nobility, and the abettors may gain the "applause and faction of the multitude. Be- "hold the Golden Fleece, and other empty "titles and honours given to some noblemen, "that by these shadows they may be deluded "into slavery, and their estates consumed*."

It is, however, acknowledged by Tassoni's biographers, that the charges against him in regard to his enmity to the Spaniards, were not totally groundless†: he was, says Muratori, strongly prejudiced against them on account of their imperious conduct in

* *Adv. from Parnassus, p.* 395. *Lond.* 1706. *Fol.* Of the *Political Touchstone*, Leti truly observes, that it was an "Opera "che toccava troppo al vivo la piaga che in quei tempi gli "Spagnoli volevano che fosse coperta, manifestando la tirannia "ch' escercitavano nel regno di Napoli, e li disegni che havevano "d' imbrigliar tutta l' Italia."—*Il Cerem. Hist. e Polit. tom.* iv. *p.* 775. *Amst.* 1685. Voltaire alludes to the political influence of the Spaniards in Italy at this time, in his *Remarques sur le Cid.*

† *Muratori, Tiraboschi, M. Landi,* M.

Italy. And we are told by the same writer, that he saw in the possession of Count Alfonso Sassi, a descendant of Tassoni's friend, Annibale Sassi, two *Filippiche*, or orations against Philip III. king of Spain, in which the author animates the Italians to unite against the Spaniards. These *Filippiche* were in an handwriting which appeared to Muratori to be very similar to that of Tassoni; and the *stile piccante*, or pungent style, would, he thinks, lead to a suspicion that they were his productions. Yet Tassoni solemnly protests he was not the author of them. "I declare to "God," says he in a letter to a friend, "I "have never composed any paper on the sub- "ject, but the answer to Soccino of Genoa, "who had written against the duke of Savoy "in a villanous manner,—*villana maniera**. "Of the *Filippiche* there are seven; the greater "number of which relate to the political con- "cerns of the Venetians with the house of "Austria, of which I never had any intima-

* The invective to which Tassoni alludes, was, probably, the *Réponse Apologetique* subjoined to the rare edition of the *Filippiche* published in 1615. "Ces harangues," says M. Landi, "sont suivies d'une Reponse Apologétique de l'Espagne, et l'on "y trouve des invectives sanglantes contre Charles Emmanuel, "duc de Savoye." *Hist. de la Litt. de l'Ital. tom.* v. *p.* 239.

" tion*. The two first, which are in a style " very different from the rest, were, it is well " known, written by that Fulvio of Savona, " who has composed other invectives, yet " more poignant, against the Spaniards. These " secretaries," he continues, alluding to the secretaries of the duke, " have also had the au- " dacity to attribute to me *L'Esequie della* " *Reputazione di Spagna*, although the style " bears no resemblance to mine, and though " they know that it issued from their office, " and was the production of their friend the " Franciscan friar, who wrote it with another " view. But such is the unhappy fate of some " authors; they are denied the credit of their " best works, while the bad productions of " other writers are ascribed to them. Rumour " and opinion tyrannise the world." Muratori seems at a loss to determine what opinion he should entertain of this solemn protestation: he inclines, however, to believe that, on this occasion, Tassoni, in some degree, sacrificed

* These *Filippiche*, which are still in existence, might, perhaps, throw some light upon the part which the Venetians took in the war between the house of Savoy and the duke of Mantua, as " on dit que les Venetiens assisterent secretement le " duc de Savoye pendant cette guerre." *Mariana, Hist. d'Espag. tom.* vi. *Supp. p.* 90.

truth to interest*. "This, at least," says he, "is "certain, that he was a long time in disgrace "with the Spaniards, and even apprehensive of "some violence from them." This appears from a letter, dated from Turin in July 1620, addressed to his friend Sassi. He laments the unpleasantness of his situation in the court of Turin, where the Spaniards were employing every mean to ruin his interest with the duke. He even foresaw, he says, that danger would attend his passing through the Milanese, which they occupied. And he adds, "If the serene "house of Savoy should be induced, by the "persuasions of Prince Filiberti, to reunite "itself with the Spaniards, I cannot hope "for its protection: but if it should persevere "in its alliance with France, all will be well." —But the machinations of his enemies proved too powerful for him. All his attempts to vindicate himself from the charges alleged against him, proved abortive. New difficulties were started in regard to his appointment. And the promised audience was postponed from day to day. Weary, at length, of the irksomeness of his situation, he retired

* This seems also to be the opinion of M. Landi, *tom.* v. *p.* 239.

to a venerable abbey near Saluzzo*, in which the Abate Scaglia presided. Here he remained two months, enjoying the rites of hospitality, and indulging in the amusement of *La Caccia*, or the Chase†.

But, as he was still a retainer of the court, a summons from the duke obliged him to abandon this delicious retreat. Paul V., the proud and obstinate assertor of papal su-

* Saluzzo, the ancient Augusta Vagiennorum, "est située sur "la pente d'une colline agreable, au sommet de laquelle est un "chateau: les Alpes s'élevent derriere elle; le Pô coule à près "de deux lieues de ses murs." *Busching, Geog. tom.* vii. *p.* 33.

† With the nature of the chase, which amused the leisure of Tassoni, I am not acquainted. I should, however, rather suppose he was employed in pursuing the stag, or wild boar, than in hunting grashoppers, like the pope's legate and the prelates in *La Secchia Rapita.*

> Poich' ebbero giucato un' ora e mezzo
> Levossi, e que' prelati a se chiamando
> Con gusto andò con lor cacciando un pezzo
> I grilli, che per l' erba ivan saltando.
>
> *Cant.* xii. *st.* 16.

Some useful hints for an history of the private life of the Italians might be drawn from this poem. But *Le Venti Giorn. dell' Agricoltura di M. Ag. Gallo, Ven.* 1584, would be found a more abundant source of information on this subject; especially in regard to field sports.

premacy*, dying suddenly, the duke, on receiving the intelligence, (Jan. 31, 1621,) sent a peremptory order to Tassoni to join, without delay, his son the cardinal, who had, on this occasion, hastened to Rome; and accompanied his order with a sum of one thousand ducatoni, or double ducats, to defray the expenses of his journey, and a promise of a further sum in Rome. Tassoni lost not a moment in obeying the commands of his patron; but, calling to mind the fate of Boccalini, he thought it prudent to proceed, circuitously, by the way of Genoa, in order to avoid the state of Milan, which was still occupied by his secret enemies, the Spaniards. On his way he learned that the Cardinal Lodovisio had been unexpectedly raised to the papal chair, under the title of Gregory XV., after the short deliberation of two days in the conclave. Although this event rendered

* Paul, who was not less rapacious than proud, aggrandized his family by vexatious exactions; and, prompted by vanity, he raised splendid edifices to perpetuate his name. *Hist. des Papes, tom.* ii. *p.* 363—386. *Amst.* 1776. His villa at Frascati was remarkable for its hydraulic organs, and other waterworks, which are now, I believe, mute and inactive. See *Vasi, Itin. di Roma, p.* 770.

haste, on his part, no longer necessary, he continued his journey with unabated speed, and, on his arrival in Rome, he waited immediately on the cardinal, who received him graciously, but was silent in regard to continuing him in his service. This was matter of disappointment, if not of regret, to Tassoni; for, after having hung loosely on the court of Savoy during a tedious term of years, he flattered himself he would, ultimately, be established, on a permanent footing, in the family of the cardinal. He now deemed it necessary to explain the instability and irksomeness of his situation in the court of Turin, to M. de Bethune*, the French ambassadour, who was well acquainted with the fame of his talents, and not ignorant of his partiality for the French nation. In return for the confidence reposed in him, the ambassadour informed Tassoni that the cardinal was appointed protector of the French nation in Rome; and as the nomination of secretary to the protector-

* Philipe de Bethune was brother to the celebrated duke of Sully, in whose *Memoirs* he is frequently mentioned. It is said by Moreri, that "il s'est acquis beaucoup de reputation "dans diverses ambassades, ayant fait admirer, dans toute sorte "d'occasions, la force de son esprit et la prudence de sa con-"duite."

ship rested with the king, his master, he had named him to that office, and had taken the proper steps to have his nomination formally announced. But he did not find the prince cardinal equally friendly: expecting promotion through the influence of the Spanish court, he was unwilling to retain in his service a person so obnoxious to that court as Tassoni was known to be. Slighted by the cardinal, he was shunned by his retainers. Finding himself, therefore, almost a solitary being in the court of his master, he solicited permission to resign his office; a requisition which, it may be presumed, was freely and cheerfully granted. But the malice of his enemies was not yet satisfied. Having suffered scorn and neglect, he was now to endure persecution. On the elevation of Urban VIII. to the pontificate, the prince cardinal returned (1623) to Rome, after a short absence. After the treatment he had experienced, Tassoni did not think it incumbent on him to wait on the cardinal, and omitted, accordingly, the hollow ceremony of a visit. This gave offence to his eminence. To the enemies of Tassoni, who were ever on the watch, this seemed a favourable moment to complete his ruin with the cardinal. They, accordingly, invented and sedu-

lously propagated a malicious tale, which wanted even the semblance of probability to support it. They said that he had calculated the nativity of the cardinal *, and pronounced that he would be an hypocrite,—a discovery which, however, it is not unlikely he had made without the assistance of the stars. As the most improbable tale will find credit with those whose minds are predisposed to receive it, the cardinal yielded, or affected to yield, faith to the malicious charge. Tassoni asserted his innocence, and offered to vindicate himself to the satisfaction of the cardinal, and to the confusion of his enemies †. Nor were

* M. de Cahors erroneously asserts, that it was the horoscope of Urban that Tassoni made. See *Le Seau Enl. pref. p.* 8.

† Without meaning to question the veracity of Tassoni on this occasion, I think it incumbent on me to observe, that Muratori acknowledges that he sometimes dabbled in judicial astrology, and esteemed it an art "non affatto inutile e vana." Princes, says he, discourage the study of this art, "perchè loro non "torna molto a conto, che si sappiano le cose avvenire." Henry IV. of France, however, was not of this opinion; for, a few years before the period under review, he employed his physician, La Riviere, to calculate the nativity of the dauphin. Sully apologises for this weakness in his amiable sovereign, by attributing it to tenderness for his son, that filled him with an eagerness to know his fate. *Memoirs, vol.* iii. *p.* 99. *Dub.* 1781. Tassoni could have had no motive for consulting the stars concerning the cardinal, as he must have felt the most perfect

the kind offices of the French ambassadour wanting on this occasion. But all attempts to undeceive the cardinal, or to appease his real, or affected wrath, were fruitless. He was inexorable. "To hate whom we have "injured," says Tacitus, "is a propensity of "the human mind*." If this remark should not apply to the cardinal, it may perhaps be said, that he wished to avail himself of the present opportunity to get rid of Tassoni. But, whether his resentment was real or assumed, he determined to punish his discarded secretary. He accordingly waited on Cardinal Barberini, the pope's nephew, and after stating to him, in aggravated colours, his charge against Tassoni, demanded his immediate banishment from Rome. Fortunately at this time Tassoni was invited to attend the chase of Sezza (*la caccia di Sezza*†), and he gladly accepted the invitation. During his absence, the wrath of

indifference in regard to the fate of a man who had not only treated him extremely ill, but had dismissed him from his service.

* Proprium humani ingenii est, odisse quem læseris. *Jul. Agric. Vita.*

† As the term *caccia* applies to birds as well as quadrupeds, I am at a loss to determine the species of field sport which is to be understood by *la caccia di Sezza*. When a distinction, however, is intended, fowling is usually expressed by the word *uccellagione*.

the cardinal became softened or appeased, and he consented to his return to Rome after a stay of ten days at Sezza*. Here terminated Tassoni's unfortunate connexion with the house of Savoy. He, however, thought it necessary to prepare a manifesto, containing a vindication of his conduct and character from the calumnies of his enemies during his connexion with that house. This document is still existing in his own hand-writing: but Muratori does not think it should be allowed to meet the public eye, lest it should give offence to, or wound the delicacy of, the descendants of some of the noble personages mentioned in it, for *sì delicate,* he sarcastically remarks, *son le fibre dei grandi, che se non è assai soave il suono, facilmente se ne risentono.*

Although it does not appear that the Cardinal Barberini openly protected Tassoni on the occasion which has just been mentioned, it is probable that he secretly befriended him: and although the dedication to the second edition of *La Secchia Rapita* to the cardinal expresses

* Sezza is a little town standing on an eminence opposite to the Pontine marshes. At the entrance remain the ruins of a temple dedicated to Saturn. To a poet, the neighbourhood of this town must have powerful attractions; for "près d'elle," says Busching, "est l'agreable mont des Muses." *Tom.* vii. *p.* 444.

no particular obligation, it may, perhaps, be considered as an effusion of the poet's gratitude, delicately offered by his friend Preti*, as a tribute of that generous sentiment, under the name of the printer. It is well known, however, that to genius the cardinal was ever liberal and kind. Testi, who had experienced his munificence, praises it in a sonnet beginning,

Tien fortuna nel crine, e d' ostro ardente, &c.

And to his brother Francesco, a cardinal also, and the guardian of the English in Rome, Milton acknowledges obligations†. In a court where such men had influence, it is not probable that Tassoni would have been allowed,—at least for any length of time,—to suffer unmerited persecution. In Urban, too, he had a secret, if not an open friend. His holiness had read and admired *La Secchia Rapita*, and, as has been already observed,

* Ap. Zeno supposes that this dedication was written by the author's friend, Girolamo Preti, (see *Bib. della Eloq. Ital. tom.* i. *p.* 292,) but he does not state the grounds of his conjecture.

† For some interesting notices respecting the cardinals mentioned in the text, and the Barberini family in general, consult the Rev. H. J. Todd's last edition of *Milton's Poetical Works, Lond.* 1808, unquestionably one of the most complete editions of any British classic that has yet appeared.

had even suggested some alterations. But I cannot find that he particularly patronised the author. This, perhaps, is not to be wondered at, if, as Galileo insinuates, Urban was better pleased with poetical toys than with the nobler efforts of genius. "When I was cited "to Rome by the Holy Office," says Galileo in a letter to his friend Renieri, "Urban took "me under his protection, although I was not "skilled in writing epigrams, or amorous "sonnets." Urban, however, had taste and liberality enough to admire Buchanan's *Paraphrase of the Psalms*, "although," says Sir John Denham, "it was written by so great a "heretic*." His admiration of the poetry of Lope de Vega evinced less purity of taste,—but Lope had conciliated his favour by dedicating to him his *Corona Tragica*, a poem replete with virulent abuse of our Queen Elizabeth†!

* *Pref.* to a *Version of the Psalms, Lond.* 1714, quoted by Dr. Irving in his interesting *Mem. of Buchanan. Edinb.* 1807, *p.* 131. Urban's approbation of the Paraphrase of Buchanan is the more to be admired, as he had himself, in his youth, struck, with an adventurous hand, the harp of Sion. See *Maphæi S. R. E. Card. Barberini Poemata. Oxon.* 1726.

† *Lord Holland, Life of Lope de Vega. Lond.* 1806, *p.* 64—88. The dedication to the *Corona Tragica* must have gratified Urban, as a bigot; but, it is probable, that, as a poet,

Girolamo Preti, who seems to have enjoyed the friendship of our author, and who, on the occasion to which we have just alluded, is supposed to have employed his pen in his service, was born in Bologna. At an early age he was sent to the splendid court of the reigning duke of Ferrara, Alfonso II., who, kindly dispensing with his regular attendance, allowed him to pursue his studies under some of the celebrated professors in that city. But, called by the voice of nature, he soon quitted Ferrara. His father, a knight of Santo Stefano, was then *cavallerizzo*, or master of the horse, to the prince of Melfi, of Genoa. Anxious to have his son near his person, and immediately under his eye, he solicited and obtained a situation for him in the court of his patron. And wisely resolving to direct the studies of his son to some particular object, he determined on the civil law. But Girolamo had tasted of the pleasures of a court, and had become enamoured of the seducing charms of the muses. Finding him, after a short trial, averse

he was not less gratified by the gift of a copy of the *Petrarcha Redivivus*, which the author presented to his holiness as a descendant of the Tuscan bard. It does not, however, appear that the lyre of Petrarca descended, as an heir-loom, in the family of Urban.

from the dry study of the law, the fond parent permitted him to relinquish the lucrative pursuit to which he had destined him, for the " idle trade" of a courtier. Elegant in his manners, graceful in his person, and gifted with brilliant talents, which he had highly cultivated, he grew into favour amongst the great, and lived on their smiles. When *La Secchia Rapita* appeared, he had passed fifteen years in the Italian courts. This circumstance is mentioned by the author, who, at the same time, insinuates, that he was no less a fop in dress, than, as his writings show, he was in poetry.

> Girolamo Preti.....
> Poeta degno d' immortali onori,
> Che quindici anni in corte avea servito
> Nel tempo, che puzzar soleano i fiori.
> Col collare a lattughe era vestito,
> Tutto di seta e d' or di più colori.
>
> *Cant.* xii. *st.* 8.

Although the life which he led was gay, it does not appear to have been prosperous; or, perhaps, being, like his friend Tassoni, of a sanguine disposition, he formed hopes which were not realized, and he became querulous. In one sonnet, *Si duole della Fortuna;* in another

he expresses a wish *andar' alla guerra;* and in another, *vivendo in corte desidera la quiete.* Restless and dissatisfied, he at length accepted an invitation from the Cardinal Francesco Barberino to attend him on his embassy to Spain, and departed from his native country, never to return. Of a delicate constitution, or, it may be, unused to the rough element to which he now, for the first time, committed himself, he sickened on the passage, and died at Barcelona on the 26th of April, 1626.

As a poet, Preti holds a distinguished rank amongst the disciples of the new school; although he may not, as Tassoni asserts, be "worthy of immortal honors." In his idyllium of *Salmace,* the most admired of his productions, there is so much to praise, and so much to blame, it occasioned a warm contest amongst the critics of his age. His other pieces, which assume the various forms of *sonetti, canzoni,* and *ballate,* partake too much of the style then in fashion. Indeed it is justly observed by Crescimbeni, that Preti "allontanossi affatto "dalla scuola del Petrarca; e non contento de' "fiori, che aveva in questi tempi sparsi il "Marini in tanta abbondanza sopra il cadavero "di quella, v' aggiunse un soverchio uso di

" traslati, arguzie, ed altre simili facende*." These remarks on the poetry of Preti will apply to that of his age in general, and may serve to justify the harsh censure which Tassoni, in his letter to Signor N——, passes on the poets who had recently treated, in the epic form, the noble subject of the discovery of the western world†.

Soon after he had quitted the service of the cardinal of Savoy, Muratori, following the voice of tradition, traces Tassoni, in the capacity of secretary, accompanying (1623) D. Orazio Lodovisio, duke of Fiano, to the Valteline, while still reeking with the blood of the massacred protestants, in order to take possession, as general of the church, of the forts which were resigned by the French into the hands of the pope, in consequence of the treaty concluded between that nation and the Spaniards. In placing this event under the year 1623, I have followed Muratori; but I am inclined to think that it should be referred to a later period. The treaty by which the forts were agreed to be delivered up to the

* *Tom.* ii. *p.* 488.

† Of Stigliani, one of the poets to whom Tassoni alludes, Crescimbeni observes, " Seguace della nuova scuola, ed emulo " infelicissimo del Marini." *Tom.* ii. *p.* 488.

pope, was not concluded until 1626*. And in that year we shall find Tassoni in the service of the Cardinal Lodovisio. Muratori, however, may allude to some previous expedition with which I am unacquainted. Yet, he says, the duke went *per mettere fine alla guerra insorta a cagion di quella Provincia*, which would certainly seem to refer to the execution of the conditions of the treaty. But I bow to the authority of the venerable antiquary. It is, at least, certain, that Tassoni accompanied the duke of Fiano to the Valteline, either during, or at the termination of, the cruel war which spread desolation through that once happy valley; and it is presumed that he availed himself of the opportunity which that expedition afforded him, to collect materials for *Due Libri della Guerra della Valtellina*," ascribed to him by Allacci in his *Apes Urbanæ*. To this work he subjoined an humorous description, in verse, of his journey from the Valteline to Rome, written, probably, in imitation of the fifth satire of the first book of Horace.

I should, I will confess, be sorry to suppose that Tassoni defended, even upon political

* *Coxe, Trav. in Switzerland, vol.* iii. *p.* 106.

grounds, the massacre in the Valteline. It is probable, however, we shall never know in what manner he treated the subject, as his history is either lost, or sleeping profoundly in some Italian library. Indeed doubts have been entertained of the correctness of Allacci's information. Its truth, however, was not denied by Tassoni, who was still in being when the *Apes Urbanæ* appeared; but he was, perhaps, prompted by prudence to withhold the work from the press, or even to acknowledge it publicly. Allacci insinuates the probability of its having been destroyed. Having enumerated it with the other productions of Tassoni, he adds, *Nescio an absolvit*. This record of a work which has escaped the researches even of the indefatigable Muratori, is not the only obligation which the biographer of Tassoni has to Allacci: he also informs us, and from him alone the information is derived, that amongst the inedited manuscripts left by Tassoni, was "un volume di Lettere diverse, "apud Heredes Cardinalis Estensis*." In

* It is to be feared that this precious volume is lost: it certainly eluded the researches of Muratori. "Eredi de' libri del "Cardinale Alessandro d' Este," says he, "furono i padri "Teatini di Modena; ma nella lor libreria non si truova queste "volume, o se vi fu una volta, avrà poi fatte l' ali." *P.* 90.

fact, he seems to have sought eagerly after all the effusions of Tassoni's pen, and to have been one of the first to announce their appearance from the press. The *Pensieri* had only just met the light, when he procured a copy through the friendship of Naudæus. Soon after an eulogium appeared in the *Apes Urbanæ* on this work, in which the author makes an happy allusion to the portrait of Phidias which was concealed in the buckler of Minerva; and which, on its discovery, excited so much admiration for the accuracy of the resemblance and the excellence of the workmanship. Having recited the title, he adds, *Deinde alibi passim varijs locis, in quibus opus illud egregium, et varium, tanquam Phidiæ simulacrum simul aspectum, et probatum fuit.* On Naudæus*, who procured for him this

* Gabriel Naudé was born at Paris in 1600. Early addicted to letters, he made great progress in the sciences. Partial to medicine, he retired to Padua, and devoted his whole time to that study. Recommended by his bibliographical knowledge to Cardinal Bagni, he appointed him his librarian. And his medical skill obtained for him, soon after, the honourable and lucrative situation of physician to Louis XIII. Becoming afterwards a favourite with Cardinal Mazarin, he was intrusted with the care of his magnificent library, which increased rapidly under his superintendence. His fame having spread to the black regions of the north, Queen Christina invited him to her court.

precious volume, and who frequently ministered to his literary cravings, he bestows the epithet of *librorum heluo*;—an epithet which, it will appear from the following brief memoir, would, perhaps, with equal, if not greater propriety, apply to himself.

Leone Allacci, the rival of Magliabecchi in bibliographical knowledge, was born in the island of Chios. In his ninth year he was brought by his parents to Calabria, and never afterwards revisited his native isle. He received his education in the Greek college at Rome, where he cultivated, with great success, the *belles lettres*, and the study of theology. Gregory XV. employed him to assist in conveying the famous Palatine library to Rome *. He was afterwards pa-

Here his health, impaired by the rigour of the climate, soon began to decline; and he thought it prudent, after a short stay, to hasten home. On reaching France, he retired to Abbeville, where he died at the age of fifty-three.—Naudé illustrated the history of Louis XI., published a dialogue entitled *Mascurat*, and other works: but "de tous ses livres," says Voltaire, "son "*Apologie des grands-hommes accusés de Magie*, est presque le "seul qui soit demeuré." His instructions concerning erecting a library were translated by Evelyn, 8*vo.* 1661.

* As Gregory did not live to receive these literary treasures at the hands of his agent, the secret enemies of Allacci, considering him then as unprotected, gratified their malignity in accusing him

tronised by the Barberini family. And Alexander VII. appointed him librarian to the Vatican; an office which he filled at the time of his death, an event that occurred in 1668, and in the eighty-third year of his age. His publications are numerous; indeed, almost innumerable. Of these, the *Drammaturgia*, and the *Apes Urbanæ*, are the most esteemed. Allacci was not more remarkable for the fecundity of his genius, and the depth of his learning and researches, than for the velocity of his pen. Tiraboschi relates, that he transcribed, in a single night, the *Diarium Romanorum Pontificum*, (a ponderous tome,) which had been lent him by Recanti one day, on the condition of his returning it the next.

Admitting the possibility of an error in the date of the year to which Muratori refers the expedition of the duke of Fiano, we shall return to the period of Tassoni's happy release from the service of the court of Turin.

of appropriating to his own use, some of the " migliori codici." From this groundless and malicious charge he vindicated himself in a letter to his friend Naudé, which may be found in the second edition of the *Naudeana*, *p.* 2—135. Fontanini observes, that " degna di esser letta è la relazione a penna dell' Allacci " sopra tal suo viaggio." *Tom.* ii. *p.* 132.

Here his active life ceases for a while, and we are now to view him

In the clear, still mirror of retreat.

Amidst all the sinister events, and all the caprices of fortune, which we have related, "the "purity of Tassoni's moral character," says Muratori, "remained unsullied, and his literary "reputation unimpaired." Weary, however, of the inconstancy of the world, and disgusted with the wiles and vices of the Italian courts, he sighed after retirement and the luxury of "lettered ease*." With a view to the enjoyment of both, he took an house with a garden, vineyard, and pleasure grounds, near the palazzo de' Riari alla Longara, in Rome. Here, he lived in philosophic seclusion, dividing his time between his garden and his books. He took particular pleasure, it appears, in the cultivation of flowers, of which he boasts, in a letter to a friend, that he had an hundred different kinds; and in order to strengthen his body, he occasionally employed himself in digging the earth. This mode of life was

* Chiaritosi egli nondimeno dell' incostanza del mondo, e a quanti venti sottoposte le corti, pensò da lì innanzi di vivere a se stesso, &c. *P.* 70. These are the motives assigned by Muratori for Tassoni's retirement.

not new to him, and would seem to have been that which was most congenial to his natural disposition. In a letter to his friend, the Canonico Sassi, written (1616) seven years before the period of his life at which we are now arrived, he says, " To Livio, the servant of " Count Alfonso, who left this place on Mon- " day last, I gave a pair of gloves for you; " and I have sent you by the Canonico An- " tonio Bulugola, a pair of wooden shoes, " which are, it is true, not exactly to my " mind, but I have no better to send. Now " you will have both your hands and your " feet clad anew; so that you will appear in " your garden a fine gentleman. If you wish " to have a pruning knife (*ronchietto**) to dress " your vines, please to say so, that I may " avail myself of the first opportunity to send " you one. I have one for my own use, and " I pass all the morning in my garden, digging " and pruning. Thus occupied, I seem Fa- " bricius awaiting the dictatorship." Sometimes he varied his rural amusements with field sports. Thrushes were his favourite game;

* The *ronchietto* was a smaller kind of *ronchone*, an instrument answering to our bill-hook. See *Le Vent. Giorn. dell' Agricol. di M. A. Gallo. Ven.* 1584.

and when these birds were in season, he regularly procured from Modena a supply of the best powder for his *archibugio*, or arquebuse*.

Tassoni seemed so perfectly happy in the philosophic quiet which he now enjoyed, that it might be presumed he could not be induced to abandon it by any allurement which the world (in the common acceptation of the word) could hold out. But there is often a "craving void," in the disencumbered breast of a statesman released from the cares of office, that gradually renders even voluntary retirement irksome, and ultimately

* I have preserved the original word in the text, in order to show the kind of fowling-piece in use in Italy in the 17th century. It is thus described by Chambers: "Arquebuss, or harquebuss, a large hand-gun, something bigger than our musquet, and usually cocked with a wheel: by some it is called a caliever. The word is derived from the Italian archibugio, or arcobusio, formed of *arco* a bow, and *busio* a hole; because of the touch-hole of an arquebuss, which succeeds to the use of the bow among the ancients." *Cyclop. art. Arqueb.* The harquebuss was probably of oriental origin, and brought to Italy by some of the Genoese or Venetians who settled at Constantinople. A French traveller, who visited Damascus in 1432, saw, in a procession, some men bearing small harquebuses. See *Trav. of La Brocquiere. Trans. by Thomas Johnes, Esq. Hafod.* 1807, *p.* 131.

produces the mental malady denominated *ennui**.

"*Tant*," says Voltaire, "*l'esprit humain a* "*de peine à se detacher des affaires, quand une* "*fois elles ont servi d'aliment à son inquietude.*" This was probably the case with Tassoni; for he had not resided quite three years in his villa, when he listened (1626) to a flattering proposal from Cardinal Lodovisio, nephew of Gregory XV., archbishop of Bologna, chamberlain, and afterwards vice-chancellor, of the holy see. The cardinal offered him an appointment in his service, with an annual salary of four hundred Roman crowns, and apartments in his palace in Bologna. To this proposal Tassoni cheerfully acceded; and he continued in the service of the cardinal until the 18th of November, 1632, the day on which his patron died.

Of the period of Tassoni's life passed in the service of the Cardinal Lodovisio, no particulars of any importance are related. Nor do his biographers acquaint us with the do-

* Cowper, in the poem of *Retirement*, treats this subject with his usual good sense; and Boccalini, in *Ragg. di Parnaso, cent.* ii. *ragg.* 59, handles it with his accustomed humour.

mestic habits of his patron. We are only told that the cardinal prevailed on Tassoni to give him a copy of the humorous description of his journey from the Valteline to Rome, which has already been mentioned. In the perusal of this poem his eminence used frequently to indulge; and he would, it is said, laugh immoderately* at the wit and humour with which it abounded, although his father was one of the objects of the author's ridicule. At length he committed it to the flames, "lest," says Muratori, "posterity should "enjoy a laugh at the expense of his family." Unfortunately no copy was preserved.

Whatever the official avocations of Tassoni in the court of his patron may have been, his time, it would seem, passed gayly. This may be inferred from a letter to his friend Paganino Gaudenzio, dated from Bologna the 24th October, 1628, in which, however, he draws a picture of that city that is by no means flattering. "We pass our time here "in Bologna," says he, "like so many pri-

* "Si sganasciava del ridere," is Muratori's strong expression,—an expression which conveys an idea of Milton's lively picture of

Laughter holding both his sides.

" soners escaped from the gallies, although " we have had a scarcity of every thing this " year, except sage doctors, and lean poultry. " The doctors perambulate the streets in flocks, " like sheep; and the poultry are cheap, but " they have the pip (*la pipita*), and are con- " sequently so thin, they would serve for " lanterns," &c.

The protection extended to Tassoni is not the only instance recorded of the Cardinal Lodovisio's regard for men of talents. It was at his invitation that Marino returned (1622) to Italy, after quitting the service of the unfortunate Maria de Medici, queen of France, who had been driven into exile by the machinations of Cardinal Richelieu. Marino was immediately succeeded in his service by Tassoni. During the reign of his uncle, Gregory XV., the cardinal held regular literary meetings at his palace, to which all men of genius, who resided in, or happened to visit Rome, were invited. These meetings were frequently honoured with the presence of the pope, who thus promoted literature and the elegant arts by his countenance, while he was enabled, from personal observation, to select proper objects for the exercise of his munificence. If Gregory does not adorn, he

cannot be said to disgrace, the period in which he flourished. His pontificate was short, but not inactive. He assisted in terminating the differences which arose amongst the powers leagued against the house of Austria; he founded the congregation "De Propaganda "Fide*;" and he enriched the library of the Vatican with the famous collection of the palatine of Heidelberg†. Nor should it be forgotten, that, while he was cardinal, he employed the united powers of Domenichino, Zuccari, and Guercino, to embellish the villa Lodovisi‡.

* The magnificent edifice built for the reception of this congregation, was commenced by Gregory, and continued by Urban VIII. after a design by Bernini. The façade and the church were completed under the pontificate of Alessandro VII. by Borromini. Youth from distant parts of the earth, particularly from Asia and Africa, are invited to this college, where they are instructed in the principles of the Christian religion; and after remaining a stated time, and passing through a certain course of study, they are sent back to their respective countries in order to propagate the Gospel amongst their unenlightened countrymen. In this college there is a noble library, and above forty fonts of types of the alphabets of different languages and dialects,—particularly of those of the East.

† See *Hist. des Papes. Amst.* 1776. *tom.* ii. *p.* 388.

‡ This villa is still attractive even in decay, from the circumstance of its possessing the famous group of Pœtus and Arria, and the

At this time Francis I. was the reigning sovereign of Modena. Francis was one of the most amiable and most accomplished princes of his age, and a munificent patron of letters and the elegant arts*. Soon as he learned that Tassoni's engagements had ceased with the death of the Cardinal Lodovisio, he invited him to his court, and appointed him, with a liberal salary, one of his gentlemen in waiting, and, at the same time, nominated him a member of his council. Delighted at the prospect of a permanent establishment in his native city, to which he had made a visit of affection in the preceding month of May, he hastened the preparations for his departure from Bologna; and about the close of the year (1632) he returned to Modena, and entered immediately on the duties of his office.

Although Tassoni, in some splenetic moment, had made Modena the subject of a

Aurora of Guercino. The protection which Gregory extended to Guercino during his cardinalate, must endear his memory to the lovers of the fine arts.

* " Fioriva in que' tempi Franceso I. duca di Modena, prin-
" cipe allora giovane, ma che gareggiava coi più vecchi nelle
" virtù, nel senno, e nello studio di tutto ciò, che può far
" distinguere, e lodare un sovrano." *Muratori, p.* 70.

satirical sonnet*, and in *La Secchia Rapita* has denominated it a "città fetente†," he was

* I allude to the following

SONETTO.

Modana è una città di Lombardia
Che nel pantan mezza sepolta siede;
Ove si suol smerdar da capo a piede
Chí s' imbatte a passar pel quella via.

Scrisse un antico autor, che quivi pria
Fu de le rane già l' antica sede;
E ch' una vecchia al luogo il nome diede,
Modana detta, che vi fea osteria.

Non ha laghi vicin, selve, ne monti,
Lontana al fiume, e più lontana al mare;
E dentro vi si va per quattro ponti.

Ha, fra l' altre una cosa singolare,
Che Zappando il terren nascono fonti,
Sì che per sete non si può pigliare.

Ha una torre, che pare
Un palo capo volti; e le contrate
Corron di fango, e merda a mezz' estate;
Buje, ed affumicate
Con portici di legno in su i balestri,
E cattapecchie, e canalette, e destri;
E su i canti maestri
E ai fianchi de le porte in ogni parte
Masse di stabbio vecchio inculte e sparte;
E in un buco in disparte
Il Potta suo, ch' ogni altra cosa eccede,
E tanto piccolin, che non si vede.

† *Cant.* ii. *st.* 66.

ever partial to that city*; and he seemed, as we have just observed, to hail with a joyful heart the invitation which restored him, in declining life, to his natal soil:—perhaps, like his contemporary Waller, he felt that "he "should be glad, like the stag, to die where "he had been roused." But if he vilified the gloomy aspect and subterraneous water of Modena, and the insalubrious marshes with which that city is surrounded, he praised the mild climate, pastoral beauties, and delicious wine of Sassola, the favourite rural residence of the court to which he was now to belong. Nor is it a vague conjecture to suppose, that he indulged the pleasing hope of closing the evening of his days in the embowering shades of that charming retreat, which he thus fondly commemorates in *cant.* iii. *st.* 47, of *La Secchia Rapita*,—the descriptive passage alluded to above:

Ma dove lascio di Sassol la gente,
Che suol de l' uve far nettare a Giove:
Là dove è il dí più bello e più lucente,
Là dove il ciel tutte le grazie piove?

* In a letter to the Canonico Sassi, dated from Rome in 1604, Tassoni says, "Vorrei avere comodità di potere star in Modena; "ma vorrei, che Modena fosse in altro sito più salubre almen "per la state."

Quella terra d' amor, dì gloria ardente,
Madre di ciò, ch' è più pregiato altrove,
Mandò, &c.

Why should the muse forget Sassola's hill,
Where nectar fit for Jove the grapes distill;
Where day with brighter beams the clouds divides,
And heaven her blessings pours in copious tides?
The land of love, the glorious nurse of arms,
Where all the choicest gifts, and nature's charms,
Are found combin'd, dispatch'd, &c.*

B.

On his arrival in Modena, Tassoni was happy to find that his friend Girolamo Graziano had obtained a situation in the same court. Girolamo was a young man of very superior talents. When he was only twenty-seven years of age, he published his poem of *Cleopatra*, with a dedication to the duke his master. This poem was so much applauded, that Tassoni urged him to undertake another on the Conquest of Granada, a noble subject for the epic muse. In this new attempt he also succeeded happily. "*La Conquista di Granata*," says Muratori, "is esteemed one of the best "poems in the Italian language†. While

* Sassola is minutely described by De la Lande. *Voy. en Ital. tom.* ii. *p.* 208—210. See also *Hist. Mem. on Ital. Trag. p.* 158.

† This poem first appeared in Modena, 1650. It was since reprinted in Venice, under the direction of the Abbate Rubbi,

Tassoni was thus employed in promoting elegant literature, he was not inattentive to the duties of charity. He forwarded the pious and noble plans of Count Paolo Boschetti, founder of the Collegio de' Nobili, and of the schools of S. Carlo, and occasionally performed other acts of benevolence.

In 1634 died Lucrezio Tassoni, and bequeathed to the subject of these memoirs, part of his property, and the house in which he had resided in the parish of S. Maria della Pomposa; the abode, in the time of Muratori, of the Count Giulo Cesare Tassoni. But it was not the will of Heaven that the legatee should long enjoy this accession of property.

While exercising acts of benevolence, and indulging his taste, Tassoni continued to serve

who, with all the partiality of an editor, expatiates on the beauties of the poem. Beauties it certainly can boast; but the fable is not well conducted, and, in the opinion of an Italian friend, the style "non è epico, ma lirico. Forse," he continues, "questa "l ultima qualità è una delle ragioni, per cui Fulvio Testi avrà "lodato questa poem." In the poem of Testi, to which my friend alludes, Graziani is made "to take the wall" of Tasso:

Già, par, che il pio Buglion l' alta ventura
De la tua penna al gran Fernando invidi,
Mentre à Gierusalem gl' applausi, e i gridi
Nel Teatro Toscan Granata oscura.

Al. Sig. Gir. Graziani.

his natural sovereign with zeal and fidelity. And as he had returned to Modena with a vigorous frame of body, and an unimpaired constitution, it was presumed his life would, or might be, considerably prolonged. But twelve months from the date of his appointment had not elapsed, when his health began to decline; and towards the end of the year 1634, and the beginning of the following year, he was chiefly confined to his bed. His infirmity increasing rapidly, he deceased on the 25th of April, 1635, in the seventy-first year of his age. His body was honourably interred in the church of S. Pietro de' monaci Benedettini, in the sepulchre of the Tassoni family, opposite the altar of S. Pietro and S. Paolo, near the sacristy; but no memorial or inscription marks the spot where the ashes of so celebrated a literary character repose. "This omission," says his biographer, "was "inexcusable in his heirs, to whom he left "a considerable property, and ungrateful in "his family, who had acquired celebrity from "the splendour of his talents." But his invariable friend, the Canonico Annibale Sassi*,

* As the kind and invariable friend of Tassoni through the greater part of his life, I should gladly have preserved some biographical notices of the Canonico Annibale Sassi; but the only

although not urged or impelled by the sense of duty which should have actuated his relatives on this occasion, prepared an inscription to his memory, and had it engraved upon a marble slab, which is still in the possession of the Count Alfonso Sassi: but, as it was composed in the turgid style which prevailed at that time, it has been wisely withheld from public view.

After the death of Tassoni, three wills, made at different periods of his life, were found amongst his papers. Two of these are replete with humour. The first, which is dated in 1612, runs thus: "I, Alessandro Tassoni, "of Modena, by the grace of God sound in "body and in mind, except, perhaps, the com- "mon fever of human ambition caused by the "desire of living after death*, Do, by these "presents, declare my last will, which is the "ultimate comfort granted us to mitigate the

circumstance in his personal history which I can find recorded, is, that the odour of roses so affected him, as to excite a bleeding of his nose. This circumstance is mentioned by Tassoni in his *Pensieri. Lib.* i. 14. See, also, *The Plants, a poem, by William Tighe, Esq. p.* 60. *Lond.* 1808.

* Milton calls the love of fame,

"That last infirmity of noble minds.

Lycidas, l. 71.

" bitterness of so great a loss as that of life:
" First, I bequeath my soul, which is the most
" valuable thing I possess, to Him by whom it
" was created, the invisible, ineffable, and
" eternal first Cause. My body, as an offen-
" sive thing *(cosa fetente*)*, I would willingly
" order to be burnt; but as that would be
" contrary to the rites of the religion in which
" I was born, I entreat the proprietor of the
" house in which I may happen to die, (if I
" should not, as is possible, have one myself);
" or if I should die beneath the common roof,
" namely, the sky, I beg of the neighbours, or
" of my friends, to have it (his body) interred
" in some holy place. And I hereby declare it
" to be my intention, that there should be
" no expense incurred at my funeral, but a
" shroud, and a coffin, in which my body may
" be conveyed at night, attended only by one
" priest, with a crucifix and a single candle.
" Nevertheless, in this I submit to the piety
" and kind intentions of my relatives, or
" friends, and the executors of this my last
" will and testament." He then adds: " To

* In the Will of Sir Lewis Clifford, dated in 1404, I find the expression of " stynkyng careyne," which is equivalent to the one which I have softened in the text.

" the church in which I may be buried I " bequeath twelve golden crowns, as a free " gift, without imposing any obligation; for " it does not appear to me that so small a " donation merits a return, particularly as I " leave nothing which it would be in my " power to take away." He next bequeaths " to a certain Marzio, esteemed my natural " son by one Lucia Grafagnina, and by her " declared to be so, one hundred crowns in " carlini, in order that he may honourably dis- " charge his tavern engagements." Although he does not deny that he had had an intrigue with Lucia Grafignina, he seems to doubt whether Marzio was really his child: he would not admit that he bore any resemblance to him in person, in disposition, or in manners. In his letters to his friend, the Canonico Annibale Sassi, he describes him as a profligate young man; and relates, that having once invited him to Rome, and procured him a good situation, he one day took advantage of his absence, and entering his house secretly, broke open his trunks and drawers, and carried away all the money, plate, and clothes, he could find. We shall, however, find him changing his opinion of this young man. — Besides the legacies

we have enumerated, he left to his friend, Alessandro Grassetti, three hundred and thirty crowns, and exempted him from rendering an account of his rents, of which he had probably been in the receipt. And, lastly, he appoints Fra Fulvio Tassoni, a knight of Malta, and his nearest relative, residuary legatee, requesting, that, at his death, he may not dispose of his property to any person who may not be of the Tassoni family. After the demise of the said Fulvio, he leaves one thousand crowns, of six lire each, to the principal of the canons of the cathedral of Modena, to be annually distributed in premiums, on the feast of S. Michael, the day of his birth, to the youth of the city and territory of Modena, in manner following:—The first premium, of ten crowns, to the author of the best composition on a given subject, in verse or prose, in the lingua volgare. The second, of ten crowns also, for the best production in Latin. The third and fourth premiums, of one golden scudo each, for the second best essay in either of those languages. He then prescribes the manner in which the examination should be conducted. Three judges were to preside; and, in case of any disagreement in opinion, the final decision to

rest with the bishop*. He then names his executors.

While he was in the service of the Cardinal Lodovisio, he thought it necessary to revoke the will from which we have just given some extracts; and, warned by symptoms of approaching dissolution, he determined to lose no time in making a new legal disposition of the property of which he was then possessed. Accordingly he prepared, in July 1630, another will, which commences thus: "I, Alessandro Tassoni, son of Bernardino, finding myself, by the grace of God, sound in body and in mind, except one incurable malady, namely, the age of sixty-five†; and being willing to dispose of my property, not for my own interest, but for the benefit of others, and lest my dying intestate should prove prejudicial

* Rousseau, with his usual inconsistency, would, probably, have censured this bequest. "Il y a mille prix pour les beaux discours," says he, "aucun pour les belles actions." This remark, however, appears in a Discourse which "remporte le prix à l'académie de Dijon en l'année 1750." But, notwithstanding the censure which the peevish philosopher passes on "prix pour les beaux discours," the laudable desire which Tassoni evinced to promote elegant literature in his native city, must be ever had in grateful remembrance by his countrymen.

† Montaigne calls old age, "a potent malady."

" to any body, I do hereby," &c. He proceeds: " To his eminence the Cardinal Lodo-
" visio, the master whom I now serve, I be-
" queath all my printed books, and all my
" manuscripts, praying him to obtain from the
" master of the sacred palace, four volumes in
" folio, written by me, which contain an abridge-
" ment of all history, sacred and profane, from
" the birth of Christ to the year 1400; in case
" the said four volumes should not be restored
" before my death*." But the cardinal happening to die before him, he made another will on the 30th of March, 1635. He was then ill, and deprived of the sight of one eye. In this will he bequeathed various legacies to the charitable institutions of the city; a respectable legacy to his good friend, the Canonico Annibale Sassi; and other legacies to different branches of the Tassoni family, his relatives; and to the Marquis Fulvio Rangoni, and

* The purpose for which the *Annals* were placed in the hands of the master of the sacred college, and the consequence of that step, are thus explained by M. de C. " Le Tassoni ayant voulu
" faire imprimer cet ouvrage, en avoit confié le manuscrit au
" maître du sacré palais; mais quand il alla le redemander, il
" trouva que le censeur avoit rayé beaucoup de choses, non seule-
" ment de lui, mais prises littéralement dans Baronius; ce qui
" lui fit perdre toute esperance de voir l'impression de son livre
" sous des censeurs si scrupuleux." *Tom.* iii. *p.* 214.

Francesco Montecuccoli, he left memorials of his regard. To the Marquis Taddeo Rangoni* he bequeathed the portrait of the king of Sweden†, and a little book of genealogy, which lay in his armory. To Fulvio Testi (a celebrated poet, and secretary to the duke, Francis I.) he left his printed books, and manuscripts, with a request to print the four volumes of his *Annals*,—a requisition that was never complied with, for Testi died soon after

* Amongst the *Poesie Liriche* of Testi, is a poem on *Il dì natale del sig. Marchese Taddeo Rangoni.*

† The king of Sweden, whose portrait Tassoni bequeathed to his friend, was, I presume, the great Gustavus Adolphus, with whom he had probably been acquainted, as a considerable part of the youth of the accomplished hero of the North had been passed in Italy. From a letter addressed by Galileo to his disciple, Renieri, we learn, that Gustavus resided sometime in Padua for the purpose of attending the public lectures of that celebrated astronomer, and of receiving instructions from him in the Tuscan language. It would seem, however, that while Gustavus was employed in cultivating his mind in Italy, he was artfully rendering his residence in that country subservient to his political designs. "Il protégea les Luthériens en Alle-" magne," says Voltaire, "secondé en cela par les intrigues de " Rome même, qui craignait encore plus la puissance de l'em-" pereur que celle de l'hérésie." *Hist. de Charl.* XII. *liv.* i. From an interesting and characteristic anecdote related by my learned friend Dr. Irving, it appears that Gustavus was a warm admirer of the poetry of Buchanan. *Mem. of the Life and Writ. of Geo. Buchanan. Edinb.* 1807, p. 171, note (*r*).

in prison; and, as he left no heir, all his papers were dispersed and neglected. On Marzio Tassoni, then a captain in the service of Prince Luigi d'Este, he settled a monthly allowance of twenty-five ducatoni, to continue during his natural life, with linen, clothes, &c. This was the illegitimate son whom he did not seem willing to acknowledge, but who, having entered into the army, reformed, and acquired, by his good conduct, the favour of the prince whom he served, and, at length, recovered the affections of his father. He appointed Fra Marc' Antonio Tassoni, a knight of Malta, his residuary legatee. For this young man he entertained a very warm regard. It was at his instance he assumed the cross of Malta; and it was he who furnished him with money when he went to perform his noviciate, and also when he returned to make the *caravana**. Unfortunately this young man was in Malta at the time of our author's death; so that he had not the satisfaction to resign his last

* The *caravana* was the prescribed time passed by every knight of Malta in naval expeditions against the Algerines. The knights of the order of S. Stefano, instituted by Cosmo I. grand duke of Florence, were also obliged to perform the caravana. See *Corresp. between the Countesses of Hartfort and Pomfret, vol.* i. *p.* 215. *Lond.* 1805.

breath in the arms of one whom he so affectionately regarded. No tender office, however, it is hoped, was wanting in the parting moment; but his eyes looked up in vain for the object of his affections, and closed for ever.

The surviving heir to the family property, when Muratori wrote (1744), was Count Giulio Cesare Tassoni, one of the gentlemen in waiting to the reigning duke of Modena, Francis III., and post-master general; a nobleman, who not only distinguished himself in the service of his sovereign, but in the republic of letters.

Having attended Tassoni through all the vicissitudes of his chequered life, it now remains to close these memoirs with a brief delineation of his character, and a description of his person.

Amongst the literati, and the courtiers of Rome, where he chiefly resided, "he is "allowed," says Muratori, "to have made "a distinguished figure." He was eloquent in conversation; gay or serious as circumstances permitted, or required; and in his manners, open, easy, and elegant. To brilliant talents he united a sound understanding. Ardent in the pursuit of knowledge, he had not only enriched his mind with a large fund of

classic lore, but had formed a general acquaintance with all the learning of his day. It may be said, his erudition, like that of Cowley, "was large and profound, well composed of all "ancient and modern knowledge. But it sat "exceeding close and handsomely upon him: "it was not embossed on his mind, but enamelled*." In his *Pensieri* he displays an intimate acquaintance with all the sciences, and many of the useful and elegant arts which were cultivated in his age. His *Annali* evince the depth and extent of his historical researches. And from the various diplomatic and other public situations, which he filled with so much satisfaction to his employers, it may be presumed that his political acquirements were considerable. Although a student, if not a believer, in judicial astrology, he was, in general, a foe to prevailing prejudices, and often attacked them with the united force of wit and ridicule. He is accused of dealing in paradoxes; a charge which, if well founded, may be defended by supposing it proceeded rather from a desire to exercise his intellectual powers, than from a wish to mislead his readers. *Io voglio dir delle novità, che questo è il mio scopo,* is his own con-

* *Sprat, Life of Cowley.*

fession to his friend Baldi. In verbal criticism he seemed to indulge with much pleasure, and often with great success: his critical remarks are frequently judicious, and generally ingenious and acute*. To poetry he owes his celebrity; yet he appears to have only relaxed, or dallied with his muse. The critic, the annalist, and the politician, may, however, be forgotten; but the author of *La Secchia Rapita* will be immortal,

> Qui par les traits hardis d'un bizarre pinceau
> Mit l'Italie en feu pour la perte d'un Seau †,

will live for ever in the memory of the lovers of poetry.

* Vid. *Muratori, Vita del Tassoni, p.* 75. Besides great critical skill in his vernacular tongue, Muratori says, "aveva "anche non mediocre intelligenza della lingua Provenzale, e in "sua mano era stata la preziosa Raccolta de' Poeti di quella "nazione, che or si truova nella biblioteca Estense, ed è la più "antica fra quante si conservano in Francia, ed Italia." *Ibid.* Should this MS. be still in existence, it may, perhaps, be consulted with profit by some future historian of the bards of Provence. Its fate certainly merits an inquiry.

† *Boileau, Le Lutrin, ch.* iv. The spirited lines quoted in the text, are thus feebly and inelegantly translated by Mr. Ozell:—

> O thou whose muse's bold fantastic flight
> Did the Bolonian Bucket's Rape indite;
> Vile cause of war! all Latium to engage
> In bloody arms, the Helen of their rage.

Concerning the private virtues of Tassoni, his former biographers are silent; yet private virtues he had. We have given an instance of his pious resignation to the will of Heaven. And we find him, with parental solicitude, placing his youthful son,—not at a public school, but in the care of a relative and friend, when his duty called him to another country. In promoting charitable institutions he was liberal: and his Last Will records his anxious wish to encourage elegant literature in his native city.

It is painful to turn from contemplating this pleasing view of his character, to notice one dark trait in it. He was implacable in his resentments. When his wrath was awakened, his thirst of vengeance was insatiable. He pursued, with unrelenting fury, the libeller who assailed him, or the critic who presumed to attack his literary opinions. Whenever he took up the "muse's "quill," he dipped it in gall, and "the bitter "juice" dropt upon his paper. His poems

A good translation of the *Lutrin* is still a *desideratum*, though Ozell challenged Mr. Cleland "to show better verses in all Pope's "works, than his (Ozell's) version of Boileau's *Lutrin*." See *Notes on the Dunciad, book* i.

are satires. He was, in fact, an illustrious instance of the

Genus irritabile vatum*.

My duty, as a biographer, obliged me to notice the constitutional infirmity in my author which I have just described. But I am willing to believe, that his disembodied spirit has long mourned over the deep wounds which he inflicted during the polemical warfare in which he was engaged. Most gladly, indeed, would I persuade myself, that he may be numbered with those "eminent departed authors, who, "could they revisit the human scene, after "residing in a purer sphere, and revise their "own productions, would (as an elegant and "benevolent writer of our own time supposes) "probably annihilate all the virulent invectives "which the intemperance of human passions "had so abundantly produced†."

* *Hor. Epist.* ii. *lib.* ii. Of this *genus* were Tassoni's contemporaries, Guarini and Chiabrera. See *App.* No. iii. and iv. Indeed Italy has long abounded in this unhappy race, for whom, as yet, no effectual lenitives have been discovered. This case has been considered in a moral point of view by Dr. Johnson, (*Ramb.* No. 54,) who has, in more than one instance, evinced his affinity to that choleric fraternity.

† *Hayley, Desult. Remarks, &c. p.* xiii. prefixed to *The Life of Wm. Cowper, Esq.* vol. i. *Oct. Chich.* 1806.

With regard to his stature, the biographers of Tassoni are silent. But we are told that his complexion was fair; his eyes sparkling; his forehead spacious; his hair, even in his youth, white; his countenance lively, perhaps we might say, facetious; and his air graceful. In his portrait he is usually represented with a fig in his hand; for which Muratori thus accounts. Passing one day through one of the squares in Rome, he observed some figs exposed to sale, which appeared to him uncommonly good. On demanding the price of the fruit woman to whom they belonged, she presented him with one, and desired him to taste before he purchased. Pleased with the generosity of the poor woman, he boasted of her gift, saying, it was the first he had received in the course of his life; and immediately determined to be painted with a fig in his right hand. This may be considered as a stroke of humour, or, perhaps, the effect of the peevishness sometimes occasioned by the irritability of genius; for, although he might have been disappointed in the expectations he had formed from some of his patrons, he certainly experienced the munificence of others. "*Le bien "qu'il laissa à sa mort,*" says his French translator, "*ne témoignoit pas leur ingratitude.*"

The following distich is usually placed under his portrait:

> Dextera cur Ficum, quæris, mea gestet inanem?
> Longi operis merces hæc fuit. Aula dedit*.

These lines apply so appositely to the anecdote we have just related, that they are generally attributed to Tassoni. But Muratori seems to think they were written before his time. Perhaps they were in his recollection when he praised the generosity of the fruit woman at the expense of his patrons; and being pleased with the joke, he determined to perpetuate it.

If, however, we are to consider the satire as pointed, it was probably directed against the court of Turin, where Tassoni certainly

* These lines might have owed their birth to a Spanish proverbial expression of high antiquity, which must be familiar to some of my readers, and to which Tassoni himself alludes in the *Secch. Rap. Cant.* iv. *st.* 3.—

> Il donativo suo non vale un fico.

In *The Merry Wives of Windsor*, Pistol says, "A fico for the phrase." And in the *Second Part of Henry the Sixth*, we have "A fig for "Peter." So that the phrase in question must have been familiar in England as well as in Spain, before it was employed by Tassoni. The phrase of "making the fig," was of higher antiquity. See some curious remarks on this subject in Mr. Douce's valuable *Illust. of Shakspeare, Lond.* 1807, *vol.* i. *p.* 492—501. See also the Notes upon Mr. Southey's delightfully wild poem of *Thalaba, vol.* i. *p.* 309, and his translation of the curious *Chron. of the Cid. p.* 99.

experienced some disappointments. It was the only court of which he had just reason to complain. His hopes of getting admission into the Roman court were, it is true, frustrated; but having performed no service, he could expect no reward. We may therefore conclude, that in the distich in question, he meant (if he wrote it) either to be jocose, or to give the court of Turin a "satiric touch." This leads me to offer a few remarks upon the state of patronage in Italy in the seventeenth century. My researches warrant me in saying, that it was extensive, yet discriminating. Men of learning and genius were, during that period, rarely allowed to pine in indigence and obscurity. They were not compelled to ascend to the chilly region of the garret, and to write for bread at "a broken pane." Princes sought them out,—received them into their courts,—admitted them into their cabinets,—and investing them with diplomatic powers, dispatched them on missions to the neighbouring courts*.

* The laudable practice to which I refer, had obtained in Italy from the fifteenth century, when "the most accomplished "scholars," says Mr. Roscoe, "were, in almost every govern- "ment, the first ministers of the time;" and where, he continues, "offices of the highest trust and confidence were often filled by

Nor were the doors of the palaces of the nobility, or of the chief dignitaries of the church, closed against them. In many of these palaces a state and splendour, much resembling that of the royal court, were affected. Their households were generally established on the same plan, and their officers bore the same titles. This magnificence of establishment* afforded an ample provision and an honourable asylum for indigent merit, while it proved an incitement to the cultivation of elegant literature. The votaries of the muses,—if the muses were propitious,—

" men who quitted the superintendence of an academy, or the " chair of a professor, to transact the affairs of a nation." *Life of Lor. de' Medici, ch.* vii.

* We find this magnificence of establishment prevailing in the castles of the English nobility during the 15th and 16th centuries, particularly in those of the noble families of Howard and Northumberland. See *Pref. to the Earl of Northumberland's Household-Book. Begun A. D. M.D.XII.*—one of the most curious records of domestic history extant.

In adverting to the splendid establishments of the ancient nobility of Italy and England, we are reminded of the reply of the celebrated Cardinal Ippolito de' Medici to a friend who advised him to dismiss some of his large train of domestic officers. " No," he replied, " I do not retain them in my court " because I have occasion for their services, but because they " have occasion for mine."—A reply in which pride and benevolence were united.

were not diverted from their pursuits by the dread of future scorn or neglect. They knew that if they should not be honoured with the protection of their little sovereigns, they might look forward, with well-founded hope, to a provision, and to flattering distinctions, in some of the palaces of the prelates, or of the nobility. Nor were their feelings in danger of being wounded: for, if invested with the titles of chamberlains, gentlemen in waiting, or secretaries, they felt honoured by the distinction, as the same respectability attached to these offices on private establishments, as to those of equal rank in the households of sovereign princes, provided that the investiture proceeded from holy, or from noble hands. So that Tassoni could not justly complain of having "fallen on evil days." He should not, therefore, have directed the painter to represent him as holding a worthless fig *(ficum inanem)*, but rather to depict him with both his hands raised in gratitude to Heaven.

Having, in the course of these memoirs, noticed chronologically, and sometimes critically, the several productions of my author, a

recapitulation would, perhaps, be deemed an unnecessary, if not an impertinent extension of these pages. But as *La Secchia Rapita* may be said to form in itself, or, at least, to have given birth to, a new class in the epic department; and as it is the production to which the author owes his celebrity, I feel it in some degree incumbent on me to consider it not only critically, but analytically. This I could not do under the year of its appearance, without an unreasonable suspension of the narrative. I have, therefore, reserved my strictures for the conclusion of the work, and shall accordingly proceed to offer them.

We have already mentioned the motive which probably led to the composition of this extraordinary poem. It now remains to examine the poem itself.

With regard to form, the *Secchia Rapita* is strictly epic. But it exhibits a new modification of the Epopee: it is an heroi-comic poem, which Dr. Warton esteems the most excellent kind of satire. "As the poet," says he, "disappears in this way of writing, and "does not deliver the intended censure in his "own person, the satire becomes more delicate, "because more oblique. Add to this," he continues, "that a tale or story more strongly

" engages and interests the reader, than a " series of precepts, or reproofs, or even of " characters themselves, however lively and " natural*." To Tassoni, therefore, we owe the invention of a new species of satire of the most delightful kind. It is observed by the elegant critic whom we have just quoted, that " Cervantes is the father, and the unrivalled " model, of the true mock-heroic†." With the immortal romance of Cervantes, Tassoni was, it may be presumed, well acquainted, from his frequent allusions to it. But he did not seem to think it necessary to imitate throughout his poem, the solemn irony which distinguishes that admirable work; nor did he think, with Mr. Cambridge, that the author should never be seen to laugh; neither did he religiously observe propriety, which is esteemed the fundamental excellence of such productions‡. But, as he had no archetype, he cannot be accused of departing from any established practice; nor can he be charged with the infraction of any law, as no code had yet been formed for the mock-heroic department of the Epopee. His poem, however,

* *Essay on Pope, vol.* i. *p.* 211. *Lond.* 1782.

† *Ibid. p.* 255.

‡ *Pref. to the Scribleriad, p.* v.

thus cast in an original mould, and graced with the charms of novelty, gained rapidly on the favour of the public. It was not only, on its first appearance, much read and admired in its original language, but soon after translated into, and imitated in, almost all the modern languages of Europe. Yet it does not seem to answer the idea which Mr. Cambridge had formed in his mind of the mock-heroic; an idea which he realised in his *Scribleriad*,—a classic production, which was never popular, and which seems now to have sunk into neglect*. It is, however, acknowledged by that learned and ingenious writer, that "he admires some of our mock-heroics "for their very faults." These faults, which he thus censures and admires, appear to be "graces beyond the reach of art," snatched, with a daring hand, by the authors of the poems which were the objects of his reluctant approbation. They may be deviations from propriety, and from the standard which Mr. Cambridge conceived to be the true one; but they have undoubtedly served to promote the celebrity of the poems in which

* This poem first appeared in 1751. It has been lately reprinted, with great elegance, in a publication which does honour to the filial piety of the editor.

they are found. They may be considered as effusions of the *vivida vis animi*, which, as Pope observes, makes us admire even while we disapprove.

But it is now time to close these general remarks into which we have insensibly digressed, and to examine particularly the poem under consideration.

It will perhaps be necessary to premise, that the author departs in one instance from the usual practice of Epic poets: he does not, like Homer, rush into the middle of his subject—

> .....in medias res,
> Non secùs ac notas, auditorem rapit*.

He conducts his action historically; all his events follow in regular succession†. He

* *Hor. de Art. Poet. l.* 148, 149. Perrault approves of Tassoni's departure from the established practice of epic poets, " car " outre," says he, " que toute imitation a quelque chose de bas " et de servile; je croi," he continues, " que si l'on y veut " prendre garde, et se defaire de toute prévention, l'on trouvera " que cette maniere usitée de commencer un poëme ou autre " ouvrage historique par le milieu, n'a pas un si agreable effet " qu'on le suppose, et qu'au lieu de donner du contentement, " cette transposition cause souvent de l'ennuy par les long recits " qu'il faut necessairement qui soient faits par quelques per- " sonnages du poëme."

† This was the plan adopted by Trissino, whose *Italia Liberata* details, in regular succession, the events of the Gothic war.

observes not only unity of design, but unity of action.

The inhabitants of Modena declared war (1325) against the Bolognese, on the refusal of the latter to restore to them some towns which had been detained ever since (1249) the time of the Emperor Frederick II. This is the real subject of Tassoni's poem. But availing himself of a popular tradition, according to which it was believed, that a certain wooden bucket, which is still kept at Modena, in the tower of the cathedral called Guirlandina, came from Bologna, and that it had been forcibly taken away by the Modenese, the author feigns that the war was carried on by the Bolognese for the purpose of recovering from the people of Modena, a bucket which a party of their troops had carried away from a draw-well in the city. He treats the subject, thus modified, or rather plays with it, in a most enchanting manner, employing occasionally, as it suits his purpose, the embellishment of classic, or Gothic machinery*. While his sarcastic vein flows

* It is observed of Tasso, by Bishop Hurd, that "coming into "the world a little of the latest for the success of the pure Gothic "manner, he thought fit to trim between that and the classic "model." *Lett. on Chival. p. 76.* Although Tasso and Tassoni

freely, we are delighted with the fertility of his fancy, and the brilliancy of his wit. He passes from grave to gay with the rapidity of thought. While we are gazing, with rapture, on a sublime or beautiful picture, a grotesque image rushes before us. It vanishes, and our admiration is again excited. Again a smile is raised,—and again we are serious. In short, the variety is endless. It may be said that the author now borrows the pencil of Correggio, now that of Michelagnolo, and then the burine of Callot*.

It is observed by Dryden, that *La Secchia Rapita* is a satire of the Varronian kind. "The words," says he, "are stately, the "numbers smooth, the turn both of thoughts "and words is happy. The first six lines of "the stanza seem majestical and severe; but "the two last turn them into a pleasant

were contemporaries, it is probable that the latter had no idea of trimming. He availed himself of the privilege of a burlesque poet.

* "Le serieux y est noble et élevé, et le burlesque y est "toûjours enjoüé et remply d'un sel agreable; il n'y a rien de "plus ingenieux, ni de plus poëtique, que ses descriptions, rien "de plus serieux que les combats de ses heros, rien de plus "passionné que les sentimens amoureux qu'il décrit en quelques "endroits." *Perrault, Refiex. sur le poëme du Seau enlevé.*

" ridicule *." There is some truth in this remark; but, like Dryden's critical remarks in general, it appears to be the result of a slight or hasty inspection. He had probably opened the first canto, and found the following stanza:

Del celeste monton già il sol uscito
Saettava co' rai le nubi algenti.
Parean stellati i campi, e 'l ciel fiorito,
E su 'l tranquillo mar dormieno i venti.
Sol zefiro ondeggiar facea su 'l lito
L' erbetta molle, e i fior vaghi e ridenti,
E s' udian gli usignuoli al primo albore,
E gli asini cantar versi d' amore. *St. 6.*

Now had the sun the heav'nly ram forsook,
Darting thro' wintry clouds his radiant look;
The fields with stars, the sky with flow'rs seem'd drest;
The winds lay sleeping on the sea's calm breast;
Soft zephyr only breathing o'er the meads,
Kiss'd the young grass, and wav'd the tender reeds:
The nightingales were heard at peep of day,
And asses singing am'rous roundelay. *Ozell.*

Or, perhaps, he did not proceed beyond the first stanza:

Vorrei cantar quel memorando sdegno,
Ch' infiammò già ne' fieri petti umani
Un' infelice e vil Secchia di legno,
Che tolsero a i Petroni i Gemignani.

---

* *Ded. to the Sat. of Juvenal, p.* xlix. *fol.* 1693.

Febo, che mi raggiri entro lo' ngegno
L' orribil guerra, e gli accidenti strani,
Tu, che sai poetar servimi d' Ajo,
E tiemmi per le maniche del sajo.

The muse records the memorable rage
That mortal bosoms fill'd with hostile hate,
The Bucket's fatal round shall fill my page,
Pandora's box to the Petronian state,
With wild Gemenian match'd in wild debate.
O Phœbus! give me on the gale to rise,
And soaring, to survey the work of fate;
Or, if Meonian wings my lot denies,
By my long sleeves at least suspend me in the skies *.

B.

Concluding that all the succeeding stanzas were constructed in the same mixed manner, he hazarded the remark which we have quoted. But had he looked further into the poem, he might have found several stanzas in which the two last lines correspond perfectly, or, it may be said, harmonize with the preceding six. We shall adduce a single instance,—

Dormiva Endimion tra l' erbe e i fiori,
Stanco dal faticar del lungo giorno,
E mentre l' aura e 'l ciel gli estivi ardori
Gli gian temprando, e amoreggiando intorno;

* Ozell takes an unwarrantable liberty with this line. He thus translates it:

O lead me by the sleeve, and be the blind man's guide.

Quivi discesi i pargoletti amori
Gli avean discinta la feretra e 'l corno,
Ch' a 'chiusi lumi, e a lo splendor del viso
Fu loro di veder Cupido avviso.

Cant. viii. *st.* 47.

Worn with the labours of a tedious day,
Stretch'd on the ground, the young Endymion lay;
His fragrant breath, attemper'd zephyrs sip,
Feed on his smile, and linger on his lip.
And now a group of Loves that hover'd round
His shining quiver, and his horn unbound,
They thought, exhausted as his eyelids clos'd,
Their brother Cupid languish'd and repos'd.

M. M. Clifford.

These lines might, perhaps, serve as a specimen of the beauties with which this poem abounds; but we shall, as we proceed, notice a few more passages, which we think equally deserving of admiration.

Although Tassoni seemed, on a former occasion*, to be rather deficient in descriptive

* I allude to *L'Oceano.* In this poem the "descriptions are "often of too general a nature, and want that minuteness which "is necessary to interest a reader." But *L'Oceano* was the production of early youth; *La Secchia Rapita* of advanced life. The great difference, in point of merit, between these two poems, fully evinces the justness of Dr. Beattie's observation, that "in "youthful compositions there may be more of that romantic "cast of imagination, which young people admire; but very "rarely is there so much of those qualities that are universally "pleasing, as in the productions of persons farther advanced in

powers, yet he appears, in the poem under review, to excel in description. In *cant.* ii. *st.* 37, the splendour of the court of Jove is dazzling. And this splendour is, if possible, heightened by the description, partly serious and partly comic, (*st.* 29, 30,) of the dresses and equipages of the gods when they are proceeding to attend the council convened by Jove. After being dazzled, for awhile, with celestial splendours, we are enchanted with the milder beauties of the narrative of the voyage of Venus to Naples in *cant.* x. We follow, with delight, the bark of the Queen of Love skimming the smooth surface of the Mediterranean sea, while

> Ardon d' amori i pesci, e la vicina
> Spiaggia languisce invidiando a l' onde.
> E stanno gli amoretti ignudi intenti
> A la vela, al governo, a i remi, a i venti. *St.* 12.

> The fishes burn with love; the neighbouring shore
> Her grudging grief in groans, their bliss to spy,
> Told to the naked Loves that ply'd the oar;
> While on the shrouds the winged family
> The canvass reef'd, and one with steady eye
> Stood at the helm, &c.

" life; I mean, knowledge of human nature, good sense, mature " reflection, and accuracy of plan and language." *Life of Dr. Beattie, vol.* i. *p.* 282. *Edinb.* 1807.

In this charming little episode, the geographical accuracy of the author is very remarkable. Nor is his topographical accuracy less so in the description of the city and territory of Modena, (*cant.* i. *st.* 8, 9,) although he was naturally tempted, by partiality for his natal soil, to employ, on this occasion, his warmest and brightest colours. His camp and battle scenes (particularly those in *cant.* iv. *st.* 1. *cant.* vi. *st.* 1, 2, 3, 4, 5,) are described with great animation. They are vivid pictures. His battles, like those of Homer, "are supplied with so vast a variety "of incidents, that no one bears a likeness to "another; such different kinds of deaths, that "no two heroes are wounded in the same "manner*." It must, however, be observed, that in these scenes of blood, Tassoni makes no attempt to excite our pity; to raise a laugh is his object, and in this he generally succeeds. Many instances might be adduced, but I shall only refer to *cant.* i. *st.* 27, 28, and *cant.* iv. *st.* 24, in which there are some admirable strokes of humour, particularly in *st.* 28 and 29 of the latter canto, which I am tempted to transcribe.

* *Pope, Pref. to the Iliad.*

Uccise Braghetton * da Bibianello
Ch' un tempo a Roma fece il cortigiano,
E 'l nome v' intagliò co lo scarpello
Sotto Montecavallo a manca mano.
Avea la pancia come un caratello,
E avria bevuta la città d' Albano,
Nè mai chiedeva a Dio nel suo pregare,
Se non che convertisse in vino il mare.

Gli divise la pancia il colpo fiero,
E una borracchia, ch' a l' arcione avea.
Cadeano il sangue, e 'l vin sopra 'l sentiero,
E 'l misero, del vin più si dolea.
L' alma, ch' usciva fuor col sangue nero,
Al vapor di quel vin si ritraea,
E lieta abbandonava il corpo grasso,
Credendo andar fra le delizie a spasso.

Then Braghetton of Bibianel he slew,
A Roman courtier once, a man of pride;
Montecavallo gave his name to view
Carv'd by his hand on the sinister side.
He had a paunch that many a gill could hide
Of rosy wine in girth, a drunkard rare:
Scarce had Albano's vaults his draught supply'd,
And nought he ask'd but an abundant share
Of right Falernian juice of Providence in prayer.

The deadly sabre cut his paunch in twain,
And eke a leathern bottle slung behind;
The red commingled current drench'd the plain;
But for that spilth the grudging ghost repin'd
More than the wound, tho' mounting on the wind.

* Braghetton is acknowledged by the author to be a picture after nature, " un rittratto cavato dal naturale d'un personnaggio " ora morto, che quadrava a puntino."

Yet oft she stoop'd to snuff the fragrant fume,
Rejoiced from that vile dungeon-head
The means to 'scape, and such a lenient boon
As gave him what he lik'd in life's inglorious tomb.
B.

The similes with which the author may be said to emboss his narrative, are generally lofty, rarely sinking into the burlesque, except in cases where to be ludicrous is to be consistent. Many of them preserve the epic dignity throughout; such, for instance, as those in *cant.* vi. *st.* 32. The following simile would not seem misplaced, either in the *Iliad*, or in *Gerusalemme Liberata*.

Qual tigre, in su la preda a la foresta
Colta da' cacciatori, e circondata,
Poi che al periglio suo leva la testa,
Volge fremendo i livid' occhi, e guata;
Indi s' avventa incontra l' armi, e resta
Del proprio, e de l' altrui sangue bagnata:
Tal fra l' armi nemiche il re s' avventa,
Ch' l magnanimo cor nulla paventa.

Then, as a tiger in a woody glen,
By hunters hemm'd around in circuit wide,
When first the danger comes within his ken,
A fell and louring look, on every side,
Casts horrible; and, eager to decide
His doom, with ramping rage assails the foe,
And greatly falls in mingled slaughter dy'd:
The monarch thus appear'd, with dauntless brow,
Amid the hostile band that seem'd to grow. B.

The speeches in this poem are perfectly characteristic. The author never appears in them. Such of them as are intended to rouse the drooping courage of the troops, are, indeed, "spirit stirring." It is impossible to read coolly the speech of Mars, under the form of Scalandrone, in *cant.* iv. *st.* 18, 19, 20; or that of the fair and gallant *Renoppia* in *cant.* vii. *st.* 59, 60.

In allegorical personages the *Secchia Rapita* does not abound. A few, however, occur, and these are always judiciously employed. When the aid of the gods is necessary to protect the threatened bucket,—the Helen of the war*,—Fame, of course, is the ambassadress employed on the occasion. But we must admire the judgment, if not the invention of the author, in placing Fortune "in eminente" on the right hand of Jove, Fate on his left, and Death and Time as his footstool. *Cant.* ii. *st.* 42. In personifying the winds, Tassoni merely follows the practice of former poets: but it is only, I believe, in the poem under consideration, that we find the north wind sleeping upon the Alps. *Cant.* x. *st.* 17. Perhaps the angry aspect and destructive powers of this boiste-

* Elena transformarsi in una Secchia. *Cant.* i. *st.* 2.

rous deity were never more happily displayed than in the following passage:

Corre Aquilon tutto turbato in viso,
Ch' ode l' insulto, e freme di tant' ira,
Che fa i tetti cader, gli arbori svelle,
E là rena del mar caccia a le stelle.

Hither, inflam'd with wrath, Aquilon flew,
Hearing the wrong, and with impetuous race
Hamlet and forest in his rage o'erthrew,
And dash'd with sand the welkin's glowing face.

But the author is not more happy in drawing shadowy forms, than in delineating human beings. In his characters there is an endless variety, yet all are nicely discriminated. But as personal satire was the chief object of his undertaking, it may be presumed that frequent anachronisms occur in his motley crowd of personages. He not only unfolds the records of time to people his page, but he brings many of his contemporaries into action*. Had he, like the author of *The Dunciad*, only exposed to derision, poets without taste or genius, or critics without judgment, we might have pardoned him; but we are often provoked at the rancour of the man, while we smile at the wit

* "The author," says Ozell, "in representing the personages "of former times, has made use of many of the present: like "your painters who draw from modern faces the resemblances "of the ancients."

and humour of the poet. He not only "damns "to everlasting fame" such writers as had been so unfortunate as to incur his displeasure or resentment; but he places in ridiculous points of view, several persons who had, without the agency of the pen, either intentionally or unwittingly injured or offended him. It is justly observed by Dr. Warton, that "it is dangerous "to disoblige a great poet or painter. Dante," says he, "placed Brunetto in his *Inferno*. "And Michelagnolo placed the pope's master "of the ceremonies, Biaggio, in hell, in his "*Last Judgment**." But it does not seem that Tassoni was always indulgent even to his most intimate friends. Although he and Marino lived on terms of amity, he levels some sly strokes at him in different parts of his poem, and even gives a ludicrous imitation of his turgid style: *Cant.* xi. *st.* 26, 27, 28. Of Fulvio Testi, indeed, he speaks with respect and affection, *Cant.* xi. *st.* 50: but his friend Girolamo Preti makes rather a ridiculous figure when he engages in single combat with Renoppia: *Cant.* xii. *st.* 8, 9. Having received a slight wound, which he does not attempt to avenge,

* *Ess. on Pope, vol.* ii. *p.* 377. See also *Satir. di Salv. Rosa. Lond.* 1791.

he hastens from the field, with a pallid cheek,

(Ei si sentì la guancia impallidire,)

to seek for medical aid.

L' accortezza, e 'l saver nocque a l' ardire,
Che gli affissò la mente al proprio male,
E in cambio di pensare a la vendetta,
Correre il fece a medicarsi in fretta.

But the character upon which he bestowed the most elaborate care, breathing upon it, however, at every touch, "the vapour of "spleen," was that of the Count di Culagna, whom he could not number either with his friends, or with his foes; nor could he charge him with any other crime, than the accidental circumstance of his retaining in his service a person whom he suspected of criticising, freely, some of his former productions.

Something should now be said of the few female characters which occur. To the softer sex the author does not seem to be partial. The only female who appears in a civil capacity, is the wife of the Count di Culagna, who abandons her inconstant husband, and throws herself into the arms of Titta, a former lover. *Cant.* x. *st.* 54. All the other females are warriors. Amongst the troops who collect in

defence of Modena, we find an hundred damsels in martial habiliments, led by the fair Renoppia, whose appearance inspires both love and fear:—

> .....parea co' virili atti e sembianti,
> Rapir i cori, e spaventar gli amanti.
>
> *Cant.* i. *st.* 16.

> Her martial looks inspired such love and dread,
> Leaving their hearts behind, her lovers fled.

This martial dame frequently appears in the poem, sometimes haranguing the soldiers, and sometimes laying

> .....about in fight more busily
> Than th' Amazonian dame Penthesile.
>
> *Hud. cant.* ii. *l.* 378.

The personal and mental charms of this lovely virago, are thus described:

> Bruni gli occhi e i capegli, e rilucenti,
> Rose, e gigli il bel volto, avorio il petto,
> Le labbra di rubin, di perle i denti,
> D' angelo avea la voce, e l' intelletto.

> Black were her eyes, and black her shining hair;
> As roses, fresh her face; as lilies, fair;
> Her neck, an iv'ry column; silk her skin;
> Rubies her lips, enrich'd with pearl within.

With so much wit she spoke, so sweetly sung,
It seem'd the music of some angel's tongue*.

Ozell.

But it is said, "she was deaf at one ear,"

Era sorda da una orecchia.

Of the *Secchia Rapita* it may be said, as Johnson observes of the *Paradise Lost*, that "there is, perhaps, no poem of the same "length, from which so little can be taken "without apparent mutilation†." There are few episodes, or digressive passages. The action is seldom suspended; nor is the rapid course of the narrative often obstructed by impertinent descriptions, or general reflexions. During a pause in the action after the departure of the Bolognese ambassadours,—which, to borrow a term from a sister art, might be called a *repose*,—the romantic tale

* Ozell's version of this stanza is not the least happy passage in his translation. But he sinks into vulgarity when he says, that Renoppia was

Thick of hearing, of one ear.

Nor is his description of the colour of her eyes and hair true to the original: he ought to have said,

Brown were her tresses, sparkling brown her eyes, &c.

† *Life of Milton.*

of Melindo is related, chiefly, it would seem, with a view to impress a deep stain upon the character of the Count di Culagna. *Cant.* ix. And the voyage of Venus to Calabria is, in some degree, subservient to the design of the poem, as it has for its object the accession of Manfredi to the league formed in defence of Modena. But the interesting little tales related by Scarpinel, the Demodocus of the poem, in the presence of Renoppia, are decidedly episodical. The Bolognese ambassadours, conducted by Manfredi, pay a visit to Renoppia. Anxious to amuse her visitors, she sends for Scarpinel *, a blind minstrel, who

> ·····in diverse lingue era eloquente,
> E sapeva in ciascuna a l' improvviso ;
> Compor versi e cantar sì dolcemente,
> Ch' avrebbe un cor di Faraon conquiso.
>
> *Cant.* viii. *st.* 46.

> Full many tongues he knew, and every tongue
> Managed an unpremeditated song;
> And all so sweetly did he thrill the ear,
> That haughty Pharaoh had been proud to hear.

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* Here is another portrait after nature. Under the character of Scarpinel, is shadowed Lodovico Scapinelli, a learned blind man, who filled occasionally the professor's chair in Pisa, Modena, and Bologna. Upon what authority Tassoni taught him to pour "the unpremeditated lay," I have not discovered.

Scarpinel strikes his harp, and commences the story of Diana and Endymion *, which he continues, gracing his narrative with many poetic beauties, until the enamoured goddess sinks into the arms of her lover. Here the tale begins to glow with a lascivious warmth. The modesty of Renoppia takes the alarm. She threatens Scarpinel with her vengeance, if he should proceed. She then desires him to change his hand, and sing the praises of Zenobia, or the memorable death of Lucretia. He obeys, choosing the latter subject. Again he offends the modesty of Renoppia, and again is threatened with chastisement. And while the angry heroine stoops to take off her slipper to throw at the bard, he is apprized of her intention, and escapes.

In imitation of Homer, and the epic poets who succeeded and imitated him, Tassoni thought it necessary to the integrity of his epic plan, to give an enumeration of his auxiliary forces, in the form of a catalogue. On this part of his poem he seems, like Homer, to have bestowed peculiar care. And here too, it cannot be denied, he indulged in

* An elegant and spirited version of this tale may be found in *Poems, by M. M. Clifford, Esq. Lond.* 1808.

general and in personal invective. The *impresse*, or devices of many of the banners, were intended as satires on the troops who bear them, or upon their leaders*. See *cant.* iii. *st.* 15. Some of the leaders are characterized with great strength of colouring; particularly the Count di Culagna, the hero of the poem.

Quest' era un cavalier bravo e galante,
Filosofo, Poeta, e Bacchettone;
Ch' era fuor de' perigli un sacripante,
Ma ne' perigli un pezzo di polmone:
Spesso ammazzato avea qualche gigante
E si scopriva poi, ch' era un cappone;
Onde i fanciulli dietro di lontano
Gli soleano gridar:—Viva Martano†.

Cant. iii. *st.* 12.

He was a brave and gallant cavalier,
Philosopher, and bard, and usher gay;
A Sacripant when not a foe was near,
But like a stock fish in a sudden fray:
He swore that many a time he cut in tway
A brawny giant, with determin'd blade,
When thro' a capon's chine he carv'd his way;
And scornful mouths at him the school-boys made:
Long may Sir Martin live, they often sung, or said. B.

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* In charging the shields or banners of his warriors with armorial bearings expressive of their respective characters, Tassoni had, perhaps, in mind the shields of *The Seven Chiefs against Thebes* in the fine tragedy of Eschylus of that name.

† This character was probably drawn either after the Pyrgopolinices of Plautus, or after the character of Spampana, sup-

In describing the march of the troops from Brandola, he places a poet in the rear,

> Che pretendea gran vena in poesia,
> Nè il meschin s' accorgea ch' era pazzia.
> *Cant.* iii. *st.* 54.

> Who thought himself a bard, and wrote by rule,
> Nor once suppos'd he was a rhyming fool.

Here, it is supposed, is one of the sly strokes at Marino to which we have already alluded. But, perhaps, the most valuable parts of the Catalogue are the geographical and topographical descriptions, with which the author took uncommon pains; for he not only studied the best maps then extant, but consulted such of his friends as were immediately within his reach, and opened a correspondence in different parts of Italy, for the purpose of collecting information. Some of the topographical descriptions are extremely minute, particularly that of the prato de' Grassoni. *Cant.* iii. *st.* 11. Some are humorous; and others are beautiful. If we should smile

posed to be the original Capitano Glorioso of the Italian stage. See *Hist. and Crit. Ess. on the Rev. of the Drama in Italy, p.* 73 *Edinb.* 1805.

at the following ludicrous description of the Apenines:

Apennin, ch' alza sì la fronte, e 'l mento
A vagheggiare il ciel quindi vicino,
Che le selve del crin nevose e folte
Servon di scopa a le stellate volte*.
Cant. iii. *st.* 63.

Lo! Apenin with rugged front afar
And cock'd chin peering on a neighb'ring star,
While on his besom brows the forests high
Seem'd meant to sweep the cobwebs from the sky. B.

We must admire the vivid picture which is given of Sassolo in *st.* 47 of the same canto.

Waving any strictures on the diction, a subject upon which, as a foreigner, it is not for me to decide†, I shall proceed to consider the machinery.

* "Wavy Apenine." *Thomson, Winter, l.* 391. By the epithet "wavy," Thomson happily describes the garniture of the Apenines, of which Tassoni makes so ludicrous an use.

† Although I have declined entering into a critical examination of the diction of this poem, I think it necessary to observe, that though Tassoni, like Homer, occasionally employs the different dialects of his country, it is not with a view to beautify and perfect his numbers, but, as one of his annotators observes, "per introdurre il ridicolo."—Sanctioned, indeed, by the example of Dante, he sometimes introduces his heroes speaking in the dialects of the districts to which they respectively belong. "Il y "a plusieurs endroits dans l'original," says his translator,

When the war between the Modenese and the Bolognese begins to assume a serious aspect, the gods of Homer (*gli dei d'Omero* *) determine to remain no longer idle spectators. Jove accordingly convenes a meeting of the heavenly powers. They assemble in haste. Jove appears seated upon his throne with Homeric dignity. *Cant.* ii. *st.* 41†. Then

> Girò lo sguardo intorno, onde sereno
> Si fe l' aer', e l' ciel, tacquero i venti,
> E la Terra si scosse, e l' ampio seno
> De l' oceano à suoi divini accenti.
>
> *Cant.* ii. *st.* 43.

> With mild look, over the wide firmament
> Diffusing calm, he charm'd the winds to rest;
> The deep vibration thro' the soil was sent,
> Old ocean felt it on his heaving breast. B.

Perrault, " enoncez en differens dialectes Italiens, ce qui " donne beaucoup de grace à l'ouvrage en son original, et en " augmente le burlesque."

* It is observed by Pope, that " after all the various changes " of times and religions, his (Homer's) gods continue to this day " the gods of poetry." *Pref. to the Iliad.*

† " La description de l'assemblée du conseil des dieux, est d'un " style grand et heroïque en son commencement, avec un peu de " mélange de gayeté, et finit par un burlesque agreable." *Perrault, Reflex. sur le poeme du Seau enlevé.*

Having explained the object of the meeting, he desires that the gods may offer their respective opinions. Saturn opens the debate. *St.* 45. He recommends it to the gods to take no part. "What is the quarrel of the Mo- "denese and Bolognese to us?" says he: "I "wish," he adds, "they were all hanged*." In this wish he is joined by Mars, who, however, in the true spirit of gallantry says, at the same time, that he will do any thing that his mistress (Venus) may desire. *St.* 47. He then boasts of his martial prowess. *St.* 47. Pallas rebukes him, and desires him to join her in assisting the Bolognese, who were ever attached to her studies.

Bologna sempre fu a' miei studj intesa.

Bolonia ever has unweary'd strove
To cultivate those studies which I love. *Ozell.*

Apollo also compliments Bologna, (*st.* 48,) and offers his assistance. Bacchus declares for

* The passage alluded to in the text, is thus translated by Ozell:

Oons! is this all? cries the malignant sire,
I thought at least the world had been on fire!
What is 't to us, if that damn'd bog below
Be blest or curst? If war or peace they know?
If cheer'd by good, or by bad fortune wrung?
.....I should be glad to see 'em all well hung.

Modena,—a city which, he sarcastically observes, was ever dear to him. He begs of Venus to accompany him to the relief of his favourite people. She, with a smile,

> Che dicea: bacia, bacia, anima accesa *.
>
> *St.* 51.

assents. Mars becomes jealous, and says he will attend her. Vulcan's jealousy is then awakened. He addresses Mars in abusive language, and asks him if he intended always to share his bed, and then raises his sledge to strike him†. Jove interferes. Venus takes advantage of the confusion, and descends to earth with Mars and Bacchus.

> Ella in terra con lor prese la via,
> E in mezzo a lor dormì su l' osteria ‡. *St.* 56.

As the gods of Tassoni are not less gross and vitious in their manners than those of

* To this burning line, Ozell does not do full justice; but he seems to have caught the spirit of it:

> Venus return'd a smile with luscious eyes,
> As when the soul in melting pleasure dies.

† This quarrel amongst the gods (as has already been observed) probably gave birth to *Lo Scherno degli Dei.*

‡ In making this arrangement for the celestial travellers, it may be presumed that the poet had in mind a certain tale in the *Orl. fur. cant.* xxviii. *st.* 54—64.

Homer *, a scene ensues, which may be considered as one of the blemishes of this poem. The deities who have descended in amorous compact, appear frequently after in the poem, assuming, as circumstances require, various forms. *Cant.* iv. *st.* 17, 56. *cant.* vi. *st.* 71. *cant.* x. *st.* 27. The god of love also takes a part, *cant.* v. *st.* 15. And in *cant.* vii. *st.* 43, lovely Iris, with flowing tresses steep'd in dew,

> .....Iride bella
> Ch' al Sole avea l' umida chioma stesa,—

descends with a message to Mars.

The Gothic machinery is confined to the amusing story of Melindo, which occupies the ninth canto †. This tale, which abounds

* Pope asserts, that Homer's grosser representations of the gods, and the vitious manners of his heroes, will be found, upon examination, to proceed wholly from the nature of the times he lived in. This apology cannot be offered for Tassoni: he lived in an enlightened and refined age. Yet Urban seemed to sanction, by his silence, his indelicacies: at least the corrections of his holiness were confined to a few expressions which touched the honour of the church.

Ozell says, " there are some things in this poem that may appear " unseemly to effeminate readers." But, he adds, " when the " author composed it, he was young." At the age of forty-six, youth cannot, with propriety, be pleaded as an excuse for levity.

† Perrault, speaking of the episode of Melindo, observes, " La " maniere dont il parle de cet enchantement et des diverses " courses des autres chevaliers, fait voir qu'il sçavoit traitter

in all the whimsies (as Bishop Hurst terms them) of romantic fabling, seems to be composed of materials drawn from Vasco Lobeira, Boiardo, Ariosto, and other artificers of the Gothic romance, some of whose extravagant fictions he evidently borrowed for the mere purpose of turning them into ridicule.—A flaming vessel, that appears in the river, along the banks of which the camp is extended, is suddenly transformed into a verdant island, with smooth lawns and myrtle bowers. This island, which is enveloped with a dark cloud, becomes the scene of a tournament by torch-light. Giants appear, fight, and then vanish. At one time the lights are extinguished;—at another, the island, shaken by an earthquake, vomits out flames, and the fight is renewed. Again all is darkness,—the island trembles to the bed of the river,—thunders roll,—and a thick smoke arises. The smoke soon

" agreablement les aventures de romans de chevallerie: le " neuvième chant qu'il employe tout entier à cette description, a " le mesme caractere que tout le poëme, je veux dire le mélange " du grand et du serieux avec l'enjoüé et le burlesque, et la " course du Comte de Coulagne, avec le recit que fait le nain " des aventures de son maistre, ferment agreablement et d'une " maniere plaisante ce neuvième chante dont le commencement " avoit esté grand et serieux."

after begins to disperse, and gradually exposes to view two bulls rising out of the earth,

> Che con occhi di foco e fiato ardente
> Parean seccare i fiori, e la verdura.
>
> *Cant.* ix. *st.* 33.

These bulls rush among the combatants, and bear two of them upon their horns into the river. Still the combat continues with various success, and several wonderful incidents are produced by the power of magic. Nothing, however, occurs which borders on the burlesque, until an ass issues from the ground,

> .....che due stivali
> Per orecchie, e una trippa avea per coda.
>
> *St.* 58.

Here the author indulges his humour at the expense of decency. But he makes amends for this disgusting incident, by the introduction of a beautiful damsel, the mistress of the knight of the island, who waits upon Renoppia, to offer her the love of her master, who is now, she says, weary of her charms, because they are the effect of enchantment. Renoppia, flattered by this tribute to her beauty, sends a civil message to the knight. She then takes

from her breast a little cross, enriched with the tooth of a saint,

Dov' era un dente di San Gemignano,
St. 65.

and begs of the damsel to present it, in her name, to her master. But the moment the cross touches the hand of the damsel, she and her attendants vanish, leaving the shields which they had borne, behind. While Renoppia is employed in examining the deserted shields, the knight of the island continues his valorous achievements, conquering every champion who meets his powerful arm. At length a knight superbly clad, but bearing arms indicative of cowardice, appears. He advances, trembling, to meet the knight of the island, whom, to the astonishment of the spectators, he overthrows. The enchantment is now broken,—the lights are extinguished,—and the island resumes its original form.

L' isoletta diventò un barcone.
St. 70.

A dwarf then appears, and presents the victorious knight with the shield, which was intended to be the meed of victory, demanding, at the same time, according to an ancient

usage of chivalry, his name, his country, and from what family he was descended. The knight replies, that he is descended from the renowned Don Quixote,

Principe de gli Erranti, e de gli Eroi,

and concludes with declaring

Io sono il Conte di Culagna. *St.* 73.
I am the Count of Culagna.

The count, in return, demands the name of his opponent; and the dwarf informs him, that his name is Melindo, and that his father is a magician. Melindo, he continues, having become enamoured of a young damsel, wishes to prove himself worthy of her love, and accordingly determined to issue the challenge which has given birth to the tournament. His father, fearing for his safety,

Fece un incanto ch' esser perditore,
Per forza non potea, nè per valore. *St.* 78.

Such was the force of this charm, that he was to be invincible till he should meet with a coward who had not *paragone in terra*, and to his trembling arm he was to yield. In the Count di Culagna he found this coward, and was subdued.

For the length of this critique, it is not thought necessary to offer any apology. The chief object of the present undertaking was, not only to trace the origin of *La Secchia Rapita*, and to relate all the circumstances attending its progress to and through the press, but to exhibit such a view of the various parts of the poem, as would enable the mere English reader to form some idea of the whole. Ozell's version, which is confined to the first three cantos, affords but a very indifferent specimen of the spirit of the original, although the translator defies a friend of Pope to "show better and truer poetry in "the *Rape of the Lock*, than in his (Ozell's) "*Rape of the Bucket**." In the preface to his specimen, he speaks with more modesty of his version, promising, at the same time, to complete his plan, if his "beginning" should not "prompt some other to proceed upon it." "As books of this kind," says he, "like an

* See an advertisement in the *Weekly Medley* for Sept. 20, 1729, quoted in the notes on the *Dunciad*, *book* i. Although Ozell seems to have had a more exalted idea of his own abilities than the world was willing to allow him, yet I do not think he should have been introduced in the *Dunciad*. He had some genius, and considerable learning; and if his translations are sometimes deficient in elegance, they are often spirited, and generally faithful. See *Biog. Dram. art.* Ozell.

" apple-tree upon the highway, are free for " any body to have a pull at, that can reach " them, so I know not but this beginning of " mine may prompt some other to proceed " upon it. Be that as it shall happen, unless " death or sickness prevent, I'll make an end " on't my own way, though 'twere only to " exercise myself in Italian poetry." This promise he was, probably, never encouraged to perform; for although he lived twenty-eight years after the publication of the second edition of his version*, he never proceeded beyond the third book. What Ozell left unfinished, will, it is hoped, ere long, be completed, or rather a translation of the whole poem be undertaken by some abler hand, and full justice be at length thus rendered, in the English language, to the archetype of one of its proudest boasts,—*The Rape of the Lock*. Should the author of these pages live to see the accomplishment of this wish, he will consider himself as amply rewarded for his labours.

* The last edition of the *Rape of the Bucket* appeared in 1715, and the translator died in 1743.

APPENDIX.

Biographical Sketches.

No. I.

OTTAVIO RINUCCINI.

Of Rinuccini little more is told by his biographers, than that he was a gentleman, and a poet. As Florence gave him birth, it is probable he was descended from an ancient family of the same name, who were lords of the strong castle of Cuona, in the Val d' Arno. That his education was liberal, appears from his writings. Recommended by the brilliancy of his talents, the graces of his person, and the elegance of his manners, to the Medici family, he became a retainer in their court. Maria, afterwards queen of France, was then in the bloom of youth and beauty. Rinuccini became a captive to her charms, but sedulously concealed his passion: he

> .....bow'd,
> But never talk'd of love.

He contrived, however, on her marriage, to get himself appointed one of her attendants, and accompanied her to the court of France, where he rose into favour with Henry IV., who nominated him one of the gentlemen of his bed-chamber. If his passion was ever known to Maria, it does not appear that it was ever returned. It probably exhaled itself in fruitless sighs. The transition from love to devotion, is not unfrequent. Having abandoned the service of the wily god, Rinuccini turned his thoughts towards heaven, and struck his lyre in praise of some of the saints that crowd the calendar. An enthusiast in love and devotion, the violence of his passions preyed upon his constitution, and in 1621 he died "in the mid season of this mortal strife." Soon after his death, a collection, or rather selection, of his poetical works was published, with great elegance, by his son *. Amongst these we find the *Eurydice*, and an unfinished translation of a Latin poem on St. Catherine; but both the *Dafne* and the *Arianna* are omitted. The former has since appeared in tom. xvii. of *Parnaso Italiano*. Both Crescimbeni and Tiraboschi consider Rinuccini as one of the first and happiest imitators of Anacreon in the Italian language; and in *poesia melico*, or mellifluous poetry, says Tiraboschi, he is esteemed one of our best writers †. But it is to the invention, or

* *Poes. del Sig. Ottavio Rinuccini, Fir.* 1623.

† *Crescimbeni, Della Volg. Poes. lib.* iii. *Tiraboschi, Stor. della Poes. Ital. cap.* vi. *art.* 70.

rather perfection, of the melo-drama, which is now universally ascribed to him, that he owes his celebrity. " It is insisted on by many," says Sir John Hawkins, " that the musical drama, or opera, was invented by " Ottavio Rinuccini, a native of Florence; a man of " wit, handsome in person, polite, eloquent, and a " very good poet. He considerably enriched the " Italian poetry with his verses, composed after the " manner of Anacreon, and other pieces, which were " set to music, and acted on the stage. His first com- " position of this kind, was a pastoral called *Daphne*, " which being but an essay or attempt to introduce " this species of musical entertainment into practice, " was performed only to a select and private audi- " ence; and the merit attributed to this piece encou- " raged him to write an opera called *Eurydice*. The " music both to the pastoral, *Daphne*, and the opera, " *Eurydice*, was composed by Jacopo Peri, who, on " this occasion, is said to have been the inventor of " that well-known species of composition, *recitative*. " The *Eurydice* was represented on the theatre at Flo- " rence, in the year 1600, upon occasion of the " marriage of Mary of Medicis with Henry IV. of " France. Rinuccini dedicated his opera to that " queen, and in the following passage declares the " sentiments he was taught to entertain of it by his " friend Peri."

" It has been the opinion of many persons, most " excellent queen, that the ancient Greeks and Ro-

" mans sung their tragedies throughout on the stage:
" but so noble a manner of recitation has not, that I
" know of, been even attempted by any one till now;
" and this I thought was owing to the defect of the
" modern music, which is far inferior to the ancient;
" but Messer Jacopo Peri made me entirely alter my
" opinion, when, upon hearing the intention of Messer
" Giacomo Corsi and myself, he so elegantly set
" to music the pastoral of *Dafne*, which I had com-
" posed merely to make a trial of the power of vocal
" music in our age; it pleased, to an incredible
" degree, those few that heard it. From this I took
" courage: the same piece being put into better
" form, and represented anew in the house of Messer
" Peri, was not only favoured by all the nobility of
" the country, but heard and commended by the
" most serene grand duchess, and the most illustrious
" cardinals dal Monte, and Montalto. But the
" *Eurydice* has met with more favour and success,
" being set to music by the same Peri, with won-
" derful art; and having been thought worthy to be
" represented on the stage, by the bounty and mag-
" nificence of the most serene grand duke, in the
" presence of your majesty, the cardinal legate, and
" so many princes and gentlemen of Italy and France;
" from whence, beginning to find how well musical
" representations of this kind were likely to be re-
" ceived, I resolved to publish these two, to the end
" that others of greater abilities than myself, may be

" induced to carry on, and improve this kind of " poetry to such a degree, that we may have no " occasion to envy those ancient pieces, which are so " much celebrated by noble writers*." Modestly, however, as he concludes this dedication, he seems, like Milton, to have had " a lofty and steady con- " fidence in himself."

This may be inferred from the following passage in the prologue to *L' Euridice*, which is delivered by the tragic muse:

Lungi via, lungi pur da regii tetti
Simolacri funesti, ombre d' affanni!
Ecco! i mesti coturni, e i foschi panni,
Cangio, e desto nei cor più dolci affetti.
Hor s' avverrà, che le cangiate forme
Non senza alto stupor la terra ammiri,
Tal ch' ogni alma gentil ch' Appollo inspiri
Del mio nuovo cammin calpesti l' orme.

Far, far be banish'd from the royal sight
Funereal forms and shadows of distress!
Lo! now the tragic buskin, mournful dress,
I change, and in the mind awake delight.
Henceforth these forms shall wear another face,
Not without wonder by the world beheld;
So that by Phœbus, noble souls impell'd,
Shall tread the new-found path which here I trace.

The obligations which the admirers of the melodrama have to Rinuccini, have been so fully set forth

* *Hist. of Mus. vol.* iii. *p.* 426, 427.

in the foregoing extract from Sir John Hawkins, that it is not necessary to expatiate further upon the subject. But justice is due to Peri* and Caccini, for the share which they had in perfecting the happy invention. To Peri, the honour of composing the music for *L' Euridice*, and the *Dafne*, is assigned by Rinuccini, whose authority may be considered as indisputable; yet Tiraboschi has preserved a letter from the Abate Grillo to Caccini, in which he ascribes to him the music to which the pastoral of *Dafne* was originally set. As this letter explains, in forcible language, the nature of the music with which the first operas were accompanied, an extract from it will, I presume, be acceptable to many of my readers. " Ella " è padre," says the abate, addressing Caccini, " di " una nuova maniere, o piuttosto di un cantar senza " canto, di un cantar senza recitativo, nobile e non " popolare, che non tronca, non mangia, non togli la " vita alle parole, non l' affetto, anzi glielo accresce " raddoppiando in loro spirito e forza. E dunque " invenzione sua questa bellissima maniere di canto, " o forse ella è nuovo ritrovatore di quella forma " antica perduta già tanto tempo fa nel vario costume " d' infinite genti, e sepolta nell' antica caligine di " tanti secoli. Il che mi si va più confermando dopo

* *Burney, Hist. of Mus. vol.* iii. *p.* 18. *Music, a poem, translated from the Spanish of Yriarte. By John Belfour. p.* 99—184.

" l' essersi recitate sotto cotal sua maniera la bella " pastorale del sig. Ottavio Rinuccini, nella quale " coloro, che stimano nella poesia drammatica e rap- " presentativa il coro essere ozioso, possono, per " quanto mi ha detto esso Signor Ottavio medesimo, " benissimo chiarirsi, a che se ne servivano gli antichi, " e di quanto rilievo sia in simile componimenti*." Should it be thought that Grillo is not strictly correct in ascribing to Caccini the original music of the pastoral of *Dafne*, (if his words will bear that interpretation), it may be presumed, that the success of Peri tempted Caccini to try his powers in this new species of music; and, in the spirit of rivalship, he selected, for the experiment, a drama which had been originally set by Peri.

We shall now offer a few remarks on the dramas which have been so often mentioned in the course of this narrative.

In the conduct of the fable of *L' Euridice*, there are faults, which even the most indulgent critic can hardly pardon, or extenuate. No cause is assigned for the first appearance of Orpheus without his bride. He leaves her " fair side" unguarded, and enters on the scene upbraiding Phœbus with driving his car with less velocity than usual. Such impatience, in a bridegroom, on his wedding-day, is natural enough: but the poet does too much violence to probability

* *Grillo, Lett. tom.* i. *p.* 455. *Ven.* 1608.

when he detains Orpheus upon the stage for the mere purpose of hearing a few moral reflexions, which seem intended to prepare him,—or rather the audience,—for an account of the death of Eurydice. To the happy termination of the drama, the classical reader may object, as a deviation from the original fable: but the author justifies himself for this liberty, by saying, that the drama was exhibited at a time of jubilation; adding, that Sophocles, in his *Ajax*, had deviated from Homer in a similar manner. But there are beauties abundantly scattered through the piece, sufficient to compensate for all its faults. Of these we shall notice a few. The account of the death of Eurydice cannot be too highly praised. The description of Venus descending in her car, to bear away the sorrowing lover, is exquisitely beautiful: and the pathetic eloquence of Orpheus, in addressing Pluto, is irresistible.—According to Arteaga, Rinuccini, in this opera, gave the first example of airs*. This is an error into which I cannot conceive how any one, who had even slightly inspected the drama, could fall. There is not a single air in the whole piece. The poet, in strict conformity with the practice of the Greek stage, wrote merely with a view to choral music, and musical declamation. And his *Dafne* was composed on the same plan. In this little drama, however, occasion is afforded for musical iteration.

* *Arteaga, Rev. del Teatro Mus. tom.* i. *p.* 259.

While one of the nymphs who form the chorus, is expressing her fears in regard to a monster which infests the neighbouring woods, she is echoed by Apollo. Musical echoes prevailed upon the Italian stage at this period. This was probably not unknown to Milton, although he had not then visited Italy; and hence, it may be presumed, the song of *Sweet Echo*, in *Comus*. John Cooper, (or, as he was usually called, Giovanni Coperario), under whom Henry Lawes, who set that song, studied, had received his musical education in Italy*; and although Lawes affected to despise the Italian style, he sometimes imitated it. *La Dafne*, which gave birth to these reflexions, is a little pastoral drama, founded upon the well-known fable of Apollo and Daphne, which was so happily imitated, about the same time, by Waller. *L' Arianna* was written on the same plan, and probably with equal felicity; for it was pompously exhibited, and much admired at the respective marriages of Cosmo II. duke of Florence, and of Franceso Gonzaga, son of the duke of Modena. This drama has eluded my researches.

Having fully noticed the talents and accomplishments of Rinuccini, it now remains to speak of his moral character, upon the purity of which Sir John Hawkins seems unintentionally, but, perhaps, not

* *Todd, Milton's Poet. Works, vol.* v. *p.* 204. *Lond.* 1801.

unjustly, to reflect. " It is said of Rinuccini*," he observes, " that he had a singular propensity to " amorous pursuits, but that his inclination for the " queen having been greatly mortified by her wisdom " and virtue, he was affected with a salutary shame, " became a penitent, and applied himself to exercises " of devotion, which he continued during the re- " mainder of his life." If Sir John assigns the true cause of his penitence, it may be ascribed to disappointment, and not to remorse; and has therefore, I fear, little claim to the praise of the rigid moralist: it is however to be hoped, that, as it appears to have been sincere, it was accepted.

* *Pinacoth. par.* i. *pag.* 6.

No. II.

GALILEO GALILEI*.

Galileo, descended from a noble family of Florence, was born at Pisa, on the 15th of February, 1564. The legitimacy of his birth has been questioned; but as this attempt to sully the fair fame of his mother, Julia Ammanati, a noble lady of Tuscany, is supposed to have originated in the malice of his enemies, and has never been established, we shall treat it as a groundless report. Poetry, music, and drawing, were the favourite studies of his early youth; but he soon relinquished these elegant pursuits, and applied himself to the cultivation of the sublimer sciences. It was the wish of his father, that he should devote himself to the study of medicine, in the hope,

* In order to save the trouble of frequent reference, I shall enumerate, in this note, the authorities from which the materials, of which this sketch is chiefly composed, were drawn.—*Landi, Hist. de la Litt. d'Italie, lib.* xxx. *ar.* 2. *Bacon, Syl. Sylv. cent* viii. *It. Mag. art.* xii. *Todd, Poet. Works of John Milton, vol.* i. *Life, p.* xxv. *Lond.* 1801. *Il Caffè di Milano, tom.* ii. *p.* 17. *Elog. degli Uom. illust. Tosc. tom.* iii. *p.* 343—362. *Fabbroni, Elog. d' alcuni illust. Italiani. Pisa,* 1784. *Voltaire, La Pucelle, ch.* iii.

which his talents seemed to warrant, that his success in this lucrative profession would enable him to repair the injured state of the family fortune; and with that view he was matriculated in the university of Pisa. But he soon became disgusted with the obscure and uncouth phraseology in which medical productions were then written, and turned his attention to geometry, in which he made a rapid progress, without the assistance of a master. His father, a man of learning and good sense*, soon perceived the imprudence of doing violence to his inclination, and wisely allowed him to follow the natural bent of his genius. In 1589, he was appointed professor of mathematics in the university to which he belonged. Raised to this situation, he felt his consequence; and emancipating himself from the intellectual bondage of the schools, he began to advance and support propositions of a bold and novel nature. This, instead of conciliating esteem and admiration, excited jealousies,—and, perhaps, fears. He was considered at Pisa as an innovator, and a visionary; because, says M. Landi, in that city, as well as elsewhere, *on etoit péripatéticien à bruler.* Weary of the opposition he had now to endure, he

* His father, according to Sir John Hawkins, was a noble Florentine, named Vincentio Galilei, and author of a most learned and valuable work, entitled *Dialogo della Musica antica et moderna,* printed at Florence in 1581 and 1602; and also of a tract, entitled *Discorso intorno all' Opere del Zerlino. Hist. of Mus. vol.* i. *p.* 29.

gladly accepted, in 1592, of an invitation to Padua, to fill the chair of professor of mathematics in the celebrated university of that city. Here he remained eighteen years, esteemed and cherished by the Paduans and the Venetians. In the meanwhile, the prejudices which had been raised or conceived against him in Pisa, gradually subsided. His fellow-citizens blushed at their unkind and illiberal treatment of him, and expressed a wish that he would forget their conduct, and return. Resentment yielded to the love of country: and while he was meditating his return, Cosmo II., grand duke of Tuscany, appointed him professor of philosophy and mathematics in the university of Pisa, with liberty to choose his place of residence. The patent confirming this appointment, so honourable to Cosmo and Galileo, is dated 5th June, 1610.

Availing himself of the leisure which his new appointment afforded him, he resigned himself to philosophical and astronomical speculations. But the quiet of his philosophic retreat did not long remain undisturbed. Approving of the Copernican system, he supported it. In his public lectures, and in his writings, he boldly asserted the stability of the sun, and the mobility of the earth. This was considered by some shallow theologians, as a direct contradiction to the words of Holy Writ, and they loudly accused him of heresy. One of them even disgraced the pulpit by a personal attack on him, choosing for

his text the following passage from the New Testament, which seemed to bear a quibbling allusion to the name of the object of his abuse,—*Viri Galilei quid statis aspicientes in cœlum?* An alarm was now spread, which reached, at length, the Inquisition; and Galileo was summoned to defend, or retract, his opinion, before the dread tribunal of the Holy Office. Of this important event in his life, he gives the following account, in a letter addressed to Vincenzo Renieri, one of his disciples: " I had," says he, " from an early period " of my life, had it in contemplation to publish a " dialogue on the Ptolemaic and Copernican systems; " on which subject, from the time I first went as lec- " turer to Padua, I had made continual philosophical " observations, principally induced by the idea I enter- " tained of being able to explain the flux and reflux " of the sea by the supposed motions of the earth. " Something of this nature was expressed by me, at " the time when I was honoured, at Padua, with the " attendance of Prince Gustavus of Sweden, who, " from his youth, had travelled *incognito* in Italy, " and settled for many months in that city with his " retinue. I had the good fortune to gain his esteem, " by my new speculations and curious problems, " which were daily proposed and solved by me: at " that time also he wished me to teach him the " Tuscan language. My sentiments on the motion of " the earth, soon after became publicly known at " Rome, from a tolerably long essay, addressed to

" Cardinal Orsini. I then began to be openly accused
" as a rash and scandalous writer. After the publi-
" cation of my dialogue, I was cited to Rome by the
" Holy Office, where I arrived on February the 10th,
" 1632, and surrendered myself to the clemency of
" that tribunal, and the sovereign pontiff, Urban VIII.,
" who, notwithstanding all, deemed me worthy of his
" esteem, though I was not skilled in writing epi-
" grams, or amorous sonnets. I was confined in the
" delicious palace of the Trinità de' Monti, the resi-
" dence of the Tuscan ambassadour.

" The day after, the commissary, father Lancio,
" came for me, and took me with him in a carriage.
" On the road he put many questions to me, and
" seemed very zealous that I should repair the scandal
" which I had caused through Italy, by my senti-
" ments on the motion of the earth. To all the solid
" and mathematical reasons which I advanced in
" support of my opinion, he replied, in the words of
" Scripture, *Terra autem in æternum stabet, quia terra*
" *autem in æternum stabit.* With this conversation we
" at length arrived at the tribunal, situated to the west
" of the magnificent church of St. Peter. I was im-
" mediately conducted by the commissary to the
" judge, Monsignor Vitrici, with whom I found two
" Dominicans. They civilly requested me to pro-
" duce my reasons, in full congregation, for my opi-
" nion; assuring me I should be allowed ample time
" for my defence, if I should be found guilty. The

" Thursday following I was presented to the congre-
" gation; and there I brought forward my proofs.
" Unfortunately for me, they were not understood;
" and, notwithstanding all my efforts, I had not ability
" enough to convince my judges. The passage from
" Scripture was repeatedly quoted against me. I
" then recollected a scriptural argument, which I
" advanced, but failed of success. I asserted, that
" the expressions of the Bible on the subject of the
" astronomical sciences, were used in conformity to
" ancient notions and prejudices; and that probably
" the passage adduced against me, was of a similar
" nature with one in Job, xxxvii. 18, where it is said,
" that the heavens were strong, and like a polished
" mirror. This is said by Elihu; and it appears that
" he spoke according to the system of Ptolemy, which
" has been demonstrated to be absurd by modern phi-
" losophy, and what may still more firmly be relied
" on by sound reason. If, therefore, so much stress
" be laid upon the staying of the sun by Joshua*, in

* Paine, for the base purpose of invalidating the authority of Scripture, quotes, in the second part of *The Age of Reason*, the passage in question, from the book of *Joshua*, *ch.* xi. *v.* 11, 12; and draws from it an inference in support of his position. Mr. Wakefield, in his learned and spirited *Reply*, makes no attempt to defend the passage upon the ground taken by Galileo before the Inquisition, but he offers a conjecture in regard to it, which, however ingenious it may be, would not, probably, have had more weight with that dread tribunal, than the solid arguments of

" order to prove that the sun moves, equal weight
" ought to be given to another passage, where it is
" said, that heaven is composed of various heavens,
" like so many mirrors. The conclusion appeared to
" me to be just: notwithstanding this, it was entirely
" overlooked; and the only answer I received, was a
" shrug of the shoulders, the constant refuge of those
" who hold any opinion through prejudice, or the
" force of authority. Finally, I was compelled, as a
" good Catholic, to retract my opinion; and my dia-
" logue was prohibited, under heavy penalties. After
" five months, I was dismissed from Rome, at the
" time when Florence was ravaged by the plague;
" and, with a generous compassion, the residence of
" Monsignor Piccolomini, the dearest friend I had in
" Siena, was assigned me as my prison. The elegant
" conversation of this beloved friend I enjoyed with
" so much tranquillity and satisfaction of mind, that
" I soon recommenced my studies; discovered and
" demonstrated great part of my mechanical conclu-

the persecuted philosopher. He does not, he says, believe that the sun and moon, either in the apparent, or philosophical acceptation of the phrase, actually stood still at the command of Joshua: he considers the passage as a poetical embellishment borrowed from the book of *Jashir;* which, he supposes, was a collection of poetic songs, in celebration of the extraordinary achievements of the Israelitish armies. *Mem. of the Life of Gilb. Wakefield, vol.* ii. *p.* 31. *Lond.* 1804.

" sions on the residence of solid bodies, with some " other speculations. At the end of about five months, " the pestilence having ceased in my country, about " the beginning of December, 1633, I was permitted " by his Holiness to change my confinement, for the " liberty of that country which I so much esteemed. " I returned then to the village of Bellosguardo, " whence I went to Arcetri, where at present I " breathe that salubrious air in the vicinity of my " beloved Florence." I shall offer no apology for the length of this interesting epistle, as it serves to settle a long disputed point in regard to the imprisonment of Galileo. It shows that he was only confined, under an arrest, beneath the hospitable roofs of his friends in Florence, Rome, and Siena; but never thrown into any of the prisons belonging to the Inquisition. Yet it has been thought that he was pining in the damp and gloom of a dungeon, when Milton visited him in 1639; and Voltaire asserts, that he was *mis en prison.* It is probable that Milton found him in his villa at Arcetri: he was then blind, and worn down, as Grotius describes him, with age, persecutions, and infirmities*; but he was perfectly free from all personal restrictions.

As it is not my intention to give a detailed life of

* Senex is, optime de universo meritus, morbo fractus, insuper et animi ægritudine, haud multum nobis vitæ suæ promittit;

Galileo, I shall only slightly notice his most remarkable inventions and discoveries, and then hasten to the close of this biographical sketch.

The invention of the microscope, of the pendulum, of the thermometer, of the geometrical compasses, and of the hydrostatic balance, have been ascribed to Galileo. His claim to some of these inventions has been disputed, but the honour still remains with him. This, at least, seems to be the opinion of his disciple and biographer Viviani, and of the accurate and indefatigable Tiraboschi. It is true that the idea of the Pendulum struck Huygens and Galileo at the same time, and it was carried into effect by both without any reciprocal communication, about the year 1637. This was candidly admitted by Huygens. The clock, in which the pendulum was first employed, was made (1649) under the direction of Galileo's natural son, Vincenzo, by Marco Trefler, clock-maker to the grand duke*, Ferdinand II. Although Galileo published,

quare prudentiæ erit arripere tempus, dum tanto doctore uti licet. *Grotii Epist.* 964.

Rinuccini, in a sonnet addressed to Galileo, alludes to his invention of the telescope.

> Spirto divin, deh se tant' alto arriva
> L' ammirabil virtù de' tuoi cristalli,
> Dimmi scorgi tu in ciel l' alma mia Diva?

* Lord Kaims admits that the idea of the pendulum was first conceived by Galileo; but he erroneously gives to Huygens the

in 1606, a treatise, entitled, " Le Operazioni del " Compasso Geometrico e Militare," the Germans dispute his title to the invention of the geometrical compasses; yet the proof upon which they ground their claim, is an essay on the same subject by Horcher de Bencastel, which did not appear until (1607) the year following. Drebbel has vainly endeavoured to wrest from Galileo the honour of inventing the microscope. But there are some grounds for believing, that, in regard to the telescope, the idea did not originate with him, but that he availed himself of some hints thrown out by other writers; and, by great mental and mechanical exertion, brought the instrument to such a state of perfection, that, by its aid, he first discovered the rings of Saturn, the satellites of Jupiter, the solar spots, and other appearances in the heavens, which are familiar to the modern astronomer. Many of his inventions in mechanics, and in statics, are of the highest importance. His remarks on the wandering comets are not amongst the most happy of his literary productions. But he shed some light upon the obscure subject of gravitation, which illumined the mind of Sir Isaac Newton. His explanations and demonstrations of the famous problem of

honour of first putting the idea into execution. " Galileo," says he, " was the first who conceived an idea that a pendulum " might be useful for measuring time; and Huygens was the " first who put the idea in execution, by making a pendulum " clock." *Sket. book* i. *sk.* 5.

the longitude, are allowed to be very ingenious. Conceiving he had made the long-wished-for discovery, he applied (1615) for aid in his meditated experiments, to the court of Spain: but that court, with its usual tardiness and irresolution, allowed his application to remain so long unheeded, that his patience was exhausted. He then (1636) addressed himself, through the medium of Hugo Grotius, to the States of Holland. A proposition of so much importance to a commercial nation, was not likely to be treated with indifference by the Dutch. Accordingly a deputation was immediately dispatched to Galileo with a present of a collar of gold, and full powers to treat with him. But the deputies found the philosopher blind and infirm. He gratefully thanked them for the honour conferred upon him by the States, but magnanimously declined the gift, as he had not, he thought, fully merited it. He was then in his rural retreat at Arcetri. Here he continued, surrounded with "ever-" during dark:" and here, oppressed with a weight of years and infirmities, he sunk into the grave in 1641; the year in which Sir Isaac Newton, who was to perfect some of his inventions and illustrate many of his discoveries, was born. The concluding scene of his life is too interesting to be passed over in silence. When it was known in Florence that the hour of his dissolution was approaching, the grand duke, Ferdinando II., and his brother, the cardinal Leopold, hastened to Arcetri; and, seating themselves

beside the bed of the expiring philosopher, endeavoured to mitigate his sufferings by tender and soothing attentions,—strengthened his confidence in the mercy of his Maker by pious exhortations,—and occasionally wiped the sweat of agony from his venerable brow. To his remains all due honours were paid: he was interred in the church of St. Croce, in Florence, opposite the tomb of Michel Agnolo, and an handsome monument was, soon after, erected to his memory, with a suitable inscription; which may be found in *Elog. degli Uom. illust. Toscani*, tom. iii. p. 362.

To the character of Galileo justice has been done by several writers of eminence. Sir Isaac Newton acknowledges many obligations to him. Hume ranks him above Bacon, both as a philosopher and as a writer. As a writer, indeed, he cannot be too much admired: his style is uncommonly rich and elegant, and his arrangement luminous. It is presumed that the richness of his style may be ascribed to his early study of the poets; a study which he never totally abandoned. Nor did he, even in advanced life, neglect music, which he had studied under his father*. It was to him, as to his contemporary,

* "Of his father," says Sir John Hawkins, "who was an "admirable performer on the lute, he learned both the theory "and practice of music; in the latter whereof he is said to have "been such a proficient, as to be able to perform to a great "degree of excellence on a variety of instruments." *Vol.* i. *p.* 29.

Milton, a relaxation after mental exertion, and a solace in blindness and in old age*. Deeply absorbed in literary and scientific pursuits, he never sought the enjoyment of "wedded love;" but it appears that he was not, like Sir Isaac Newton, frigidly indifferent to the attractions of the softer sex, for he left a natural son, who is said to have inherited a considerable portion of the talents which rendered his father so illustrious.

No. III.

GABBRIELLO CHIABRERA.

CHIABRERA is his own biographer†. From his interesting, but desultory narrative, and the edition of his works printed at Venice, 1782, I have borrowed the chief materials of which the following sketch is composed; occasionally, however, consulting, as I proceeded, Crescimbeni, Tiraboschi, and his other biographers.

* See *Hayley, Life of Milton, p.* 211. *Lond.* 1796.

† *Oper. di Gabb. Chiabrera, Ven.* 1782. To the first volume of this edition is prefixed, *Vita di Gabb. Chiabrera, Da lui medesimo scritta.—Tiraboschi, Stor. della Poes. Ital. tom.* iii. *cap.* 7. *Lond.* 1803.—*Crescimbeni, Della Ist. della Volg. Poes. tom.* ii. *p.* 482. *Ven.* 1730.

Gabbriello Chiabrera was born in Savona, on the 18th June, 1552, fifteen days after the death of his father. His mother, Gironima Murasana, of a respectable family of the same city, was still young when Gabbriello was born. After a short widowhood, she married again, and committed the care of her infant son to Margherita and Giovanni Chiabrera, the sister and brother of his father. When Gabbriello had reached his ninth year, Margherita took her young charge to Rome, and placed him under the care of her brother, who resided in that city. Giovanni, who had no children of his own, adopted him, and immediately employed a master to instruct him in the Latin language: but sickness interrupted his studies. He was seized with a fever, from which he was only slowly recovering, when he was attacked with another malady of a still more malignant nature, which confined him seven months, and, ultimately, brought him to death's door. At length, however, he recovered; and his uncle, presuming that youthful society might promote the health of his interesting invalid, sent him to the college of the Jesuits. Here he rapidly recovered his health and strength, and occasionally attended the lectures delivered in that learned seminary, without, however, the usual restrictions of a student, until he had reached his twentieth year. His uncle dying, he went to Savona to visit his relatives, and, after a short stay, returned to Rome. Having occasion to treat with the Cardinal Cornaro Camerlingo about the sale

of a garden, which had probably devolved to him from his uncle, he was induced to enter into the service of that prelate. In this service he continued some years, and might, perhaps, have continued much longer; but happening to get into a quarrel with a Roman gentleman, a rencontre ensued, which, it may be presumed, proved fatal to his adversary, for he was obliged to fly from Rome; and ten years, he says, elapsed before he could obtain permission to return to that city. Turning his flying steps to Savona, he passed the period of his exile amongst his relatives, and the friends of his early youth, devoting the whole of his leisure to study. Again the warmth of his temper led him into another quarrel, in which he was slightly wounded. He was not, he says, in fault on this occasion; but he candidly acknowledges that his own hand avenged him,—*la sua mano fece sue vendette*, are his own words, speaking in the third person. With regard to the manner in which his revenge was satiated, he is silent; but I fear,—greatly fear,—that through the veil of mystery which he throws over this, and the unfortunate affair, of a similar nature, which occurred at Rome, a bloody hand is discernible; yet his conscience seems never to have reproached him. Flight, however, became necessary on this, as on the former occasion, and he remained many months in banishment. At length an accommodation took place; all enmity ceased, or was smothered; and he returned to his native city, where, he says, he enjoyed

a long repose. He had now attained his fiftieth year, and began, naturally, to look to the enjoyment of domestic comfort during the remainder of his days. With this view he sought for a partner; and Levilia Pavese was the object of his choice. Soon after his union with this lady had taken place, he learned that through the iniquity, or carelessness of his agent in Rome, he had lost his property in that city. The gulf of the law, he understood, had swallowed it up; but, at length, with the assistance of the Cardinal Aldobrandini, it was recovered. Possessed now of an "elegant sufficiency," he was, he says, enabled to live, with his wife, at Savona, according to his wishes, until he had passed his eightieth year; but, he seems to add with a sigh, *senza figliuoli*, without children. From the time of the last fever he had in Rome, to the period to which he brings down his narrative, he never, he says, experienced an hour's sickness, except two short attacks of ague. And although deprived, by various accidents, of a considerable part of the large property to which he was entitled at his birth, and by the will of his uncle, he had yet enough remaining to procure for him and his wife all the comforts of life. He then adds, that he had a brother and a sister, who died before him. His brother, like himself, was childless. Having thus rapidly sketched the general outline of his life, he proceeds to particulars.

During his early residence in Rome, he lived near

the palace of Paolo Manuzio, in which the academy of the Umoristi was then established. Manuzio sought his acquaintance, and invited him to assist at the literary meetings which were occasionally holden in his house. Here he formed a friendship with the learned M. A. Muretús*, and Sperone Speroni, whose public lectures he sedulously attended; and in whose society, and under whose direction, his mental cultivation rapidly advanced. In the house of the latter he resided many years. Returning to his native city, he resigned himself to the study of poetry, particularly to that of Greece, taught, probably, by his learned friends in Rome, to consider the Greek poets as supreme in their art. Struck with the bold flights of Pindar, he was tempted to imitate him in his native language. Having sent some of his Pindaric essays to a friend in Florence, he was animated by his approbation to proceed in his adventurous undertaking. Anacreon and Sappho then became his models. Of the happy success with which he followed these bright examples, his works afford abundant proof. Not content with merely imitating the bold flights and varied measure of the Greek poets, he determined to try an experiment on his vernacular tongue, and occasionally dropping the soft-sounding vowel at the end of his rhymes,

* The interesting life of Muretus is detailed with elegance and minuteness by Dr. Irving, *Mem. of Geo. Buchanan, Ed.* 1807, *p.* 70—75. Of Speroni some account may be found in *Hist. Mem. on Ital. Trag. Lond.* 1799, *p.* 71.

substituted in its place the harsh consonant;—sometimes, too, he composed Canzoni on the Greek model in Strophe and Epode, without the restriction of rhyme. In fact, he exercised a despotic sway over the language of Italy. "Like my countryman, Chris-"topher Columbus," says he, "I resolved to dis-"cover new worlds, or perish in the attempt*."—Before we quit this subject, we shall notice his predilection for blank verse in narrative poems. Rhyme, as we have already observed, he did not always consider as "a necessary adjunct, or true ornament" of poetry; and he was decidedly of opinion, that "the "jingling sound of like endings" is beneath the dignity of epic poetry. Accordingly he employed blank verse in *L' Amadeide*, *La Firenze*, *Il Ruggiero*, and other of his epic poems. As some of these poems had been imparted by the press before Milton reached Italy, they had probably fallen into his hands, and determined him to make choice of "heroic verse without rhyme" in his epic productions†. I think with Mr. Hayley, that the dull poem of Trissino hardly tempted him to this experiment‡: it is more probable that amongst the Italian poets "of prime note," to whom he alludes,

* He claims Columbus for Savona in a spirited poem, beginning

Non perche umile, &c.

† See the preface to *Par. Lost*, entitled, *The Verse*.

‡ *Life of Milton, p.* 207. *Lond.*

as sanctioning his choice by their practice, Chiabrera was included. As his death was recent, and his poetical name in high estimation when Milton travelled in Italy, the notice of the English bard would naturally be directed to his productions.

From this digression, into which I was led by Chiabrera himself, I shall return to the narrative of his life. Having mentioned the turn which his studies took on his retreat to Savona, and of the various experiments which he tried upon the poetical language of Italy, " by his skill made pliant," he proceeds to relate, that during an excursion which he made to Florence, he was observed, while walking with some friends, by the grand duke, Ferdinand I. who immediately desired he might be called to him; and, on his approach, received him most graciously. After a short conversation on indifferent subjects, the duke told him, that he wished to send the prince of Spain a dramatic poem for his gratification,—*per dilettarlo,*—and requested he would write one for that purpose. With this requisition he promptly complied, and was remunerated by the duke with a gold chain, and a medal of the same metal; and the dutchess, at the same time, presented him with a casket of odoriferous waters and restorative drops. He was then desired to assist in preparing the dramatic representations to be exhibited on the approaching nuptials of Maria de' Medici, whose beauty he has celebrated in two canzoni, *tom.* i. *canz.* 4. *and* 19.

It was on this occasion he wrote the dramatic pastoral of *Cefalo*, which is thought, by some writers, to entitle the author to participate with Rinuccini the honour of inventing the opera; but in his sixteenth epitaffo, *tom.* ii. *p.* 180, he assigns that honour to Rinuccini, without attempting to arrogate to himself any share in it. Of this pastoral, a French translation, by Nicolas Chretien, appeared (1608) a few years after, dedicated " au Dauphin." At a rehearsal of the music of the *Cefalo*, in the grand saloon of the palace Pitti, the duke, who had accompanied the dutchess, Maria de' Medici, and other noble personages, observed Chiabrera standing with his head uncovered,—*colla testa scoperta*,—and immediately desired that he might be covered and seated. After the festive exhibitions on occasion of the marriage were over, Chiabrera was, by order of the duke, liberally remunerated, without the imposition of any obligation in regard to residence. Pursuing his narrative, regardless of chronological precision, he mentions with pride, that Cosmo II., the son and successor of Ferdinand, happening to observe him during the rehearsal of a drama, which was exhibited on occasion of his nuptials with

l' eccelsa donna, onor dell' Austria,

invited him to sit beside him; and adds, that, for above thirty years from that day, Cosmo continued to extend his patronage to him. This proud boast we

again find in a *sermone*, or epistle, addressed to Ferdinando II. *tom.* ii. *p.* 252. In the poem to which we allude, he notices also his first interview with Ferdinand I., and the time when his acquaintance commenced.—Flattered and gratified by the praises lavished upon the House of Savoy in the *Amadeide*, Carlo Emmanuele invited the author to Turin; and, at the same time, had it insinuated to him by Giovanni Botero, that, if he would enter into his service, he would assign him an honourable situation in his court. Having refused this offer, the duke presented him with a gold chain, and desired that a carriage, with four horses, should attend him on his return; an honourable distinction, says he, which had only before been paid to the ambassadours of princes. After his departure from Turin, the duke opened a familiar correspondence with him, and generously defrayed the expense of every future visit to that city, establishing, for that purpose, a regular allowance of three hundred lire; although, says the grateful poet, the distance is only the short space of fifty miles.—When the nuptials of the son of Vincenzo, duke of Mantua, were to be celebrated (1608), Chiabrera was invited to that court to conduct the dramatic exhibitions. On this occasion he wrote the Intermedj for the *Idropica* of Guarini. With the attentions paid him in this court, he seems to have been much gratified. He not only, he says, resided in the ducal palace, and dined at the table of his patron; but the duke honoured him with

a seat in his carriage, took him to fish on the lake* in his own barge, and allowed him to converse with him covered, *colla testa coperta*†; a privilege on which he always seems to set a very high value. Besides honourable distinctions, and flattering attentions on this occasion, it appears that he experienced afterwards many acts of munificence from the duke, and received frequent invitations to his court. When Maffeo Barbarini, with whom he had been acquainted from his youth, was raised to the papal chair, under the title of Urban VIII., Chiabrera waited on him, and was not only graciously received by the accomplished pontiff, but presented with a liberal gift of small coin denominated agnus dei, *un bacile pieno di agnus dei*, and other solid proofs of his favour. The pope afterwards sent him a brief, inviting him to return to Rome. In this apostolic epistle Urban says, that although it was not customary to address a brief

* The lake to which Chiabrera alludes, is "le lac supérieur;" which, according to De la Lande, "a 6 milles de long sur "800 toises environ." *Voy. en Ital. tom.* ix. *p.* 166. The city of Mantua stands in the midst of this lake. Its sedgy appearance is alluded to by Virgil, *Æn. lib.* x.

† The privilege of which Chiabrera boasts, was a custom in some of the Italian courts. Mr. Wright, in his account of Reggio, which he visited in 1720, says, "We had audience of "the duke (of Modena), at his palace within the castle. His "highness received us playing his fan. After the first reverence, "at his highness's command, we all put on our hats, (it is "the custom)." *Trav. vol.* i. *p.* 29.

to any one but royal personages, or commanders who had distinguished themselves in defending the territories of the church, he considered Gabbriello Chiabrera as not less deserving of the honour of that distinction for the pious purposes in which he employed his muse, and for his exertions in rescuing lyric poetry from the vile thraldom of Bacchus and Venus. After bestowing some praise upon his moral conduct, he adverts to their early friendship, (*Nos non obliti veteris amicitiæ, &c.*), and invites him to return to Rome. Having recited this flattering brief, Chiabrera mentions other favours bestowed upon him by Urban; not forgetting the present of a blessed candle on Candlemas-day, in the year 1623, and a donation, on the same day, of some silver coin, which his holiness jocosely said he sent as an eleemosinary gift, presuming he was then performing a pilgrimage, as he observed him on foot in the crowd that followed his carriage to S. Maria Maggiore. Two years after he had been so honourably noticed by the reigning pontiff, the flames of war spread into the territories of Genoa, and the senate of that republic sent a large body of troops to guard Savona. These troops, which were ordered to be quartered in different parts of the city, were strictly forbidden to enter the house of Chiabrera, or to approach his rural retreat near the ruins of the church of S. Lucia. Having mentioned this instance of respectful attention from the government of Genoa, he hastens to the

conclusion of his narrative. Wholly devoted to poetry, he chose for his device a lyre, with the following motto from Petrarca, *Non ho se non quest' una.* In travelling, he says, he always took much delight; and, accordingly, visited all the principal cities of Italy; but it was only in Florence and Genoa he usually made a long stay. When at Genoa he always resided in the palace of his dear friend Pier Guiseppe Giustiniani, at Fossolo, a rural retreat, the pastoral beauties of which he extols in his twelfth epistle, and in the grotto of which he lays the scene of one of his dramatic poems. Over the door of the apartment which was appropriated to his use, his hospitable host had the following distich inscribed in marble:

Intus agit Gabriel, sacram ne rumpe quietem.
Dum strepis, ah! periit, nil minus Iliade.

Thus esteemed, honoured and cherished, Chiabrera reached the venerable age of eighty-six. In 1637 he died, and his remains were deposited in the family chapel in the church of S. Giacomo, of Savona; and the following epitaph, written by himself, was engraven on his tomb:

Amico.

Io vivendo cercava il conforto per lo monte Parnaso.
Tu, meglio consigliato, fa di cercarlo sul monte Calvario.

Many tributes of respect were offered to his memory. amongst these, the epitaph written by Urban

VIII. holds a distinguished place. In this epitaph Urban takes occasion to notice the adventurous spirit of his departed friend.

Metas, quas Vetustas Ingeniis
Circumscripserat,
Magni Concivis æmulus ausus transilire,
Novos orbes poeticos invenit.

His person, manners, and disposition, are thus described by Chiabrera himself. In stature he did not exceed the common size; his complexion was dark; his limbs were well turned; in his eyes there was no apparent defect, but his sight was short; his disposition was naturally gay, but his general deportment grave and thoughtful: his temper may be best described in the words of Shakspeare; he carried

..... anger as the flint bears fire,
Which, much enforced, shows an hasty spark,
And straight is cold again.

In diet he was moderate; to wine he was not addicted, but he loved variety of wines, and frequent change of glasses; and from broken rest, or the occasional absence of sleep, his health always suffered. His piety, according to his own account, was exemplary. Saint Lucia was the saint whom he selected as his advocate in heaven. To her he devoutly addressed himself twice in the course of every day, during the last sixty years of his life. And, amidst

the ruins of a church dedicated to this saint, in the neighbourhood of Savona, he erected a suite of apartments, surrounded with a garden, to which he retired occasionally for the purpose of study, and to enjoy the enchanting view of the circumjacent country, and the tranquil bosom of the Mediterranean sea, which lay expanded before his windows. This delicious retreat is the scene of the dialogue between Gio. Vincenzo Vercellino, and Gio. Battista Forzano, in which a discourse, or critique, on a sonnet of Petrarca, is introduced, *tom.* iv. *p.* 97—112.

The fertility of the invention of Chiabrera was astonishing: no other poet, says Tiraboschi, has left us so many poems. In fact, besides innumerable smaller pieces, he bequeathed to posterity five epic poems; viz. *La Gotiade*, *Ven.* 1582; *L' Amadeide*, *Gen.* 1620; *La Firenze*, *Fir.* 1616; *Il Foresto*, *Gen.* 1656; and *Il Ruggiero*, *Gen.* These are not, however, numbered with the happiest effusions of his genius: Tiraboschi does not think that he succeeded better than Pindar would have done, had he attempted an epic poem. Although he adopted blank verse, his style is deficient in epic dignity. The inspiring mantle of Homer did not descend to him. His *Amadeide*, the subject of which is the deliverance of Rhodes from the assault of the Turk by Amadeus of Savoy, is, however, a fine poem, written upon the true ancient plan: and even the warmest admirers of Ariosto must allow, that he has, in his *Ruggiero*,

completed the story of Logistilla with great felicity. In his pastorals there is much to admire: the language of his shepherds is appropriate, yet not vulgar: if, like Guarini, he "violates the truth of manners, "and the simplicity of nature," he "commands our "indulgence by the elaborate luxury of eloquence "and wit*." Although partial to the Grecian mythology, he does not crowd his scenes with the gods of Greece, except, perhaps, in the *Iride* and the *Cefalo*: in the latter, indeed, he not only makes free with the Grecian mythology, but he employs the celestial signs to form a chorus. His tragedy of *Erminia*, though a drama of considerable merit, is enfeebled in its style, like his epic poems, by his lyric propensity. But in his *Sermoni*, or epistles, he is allowed to have imitated Horace with great success. Although deficient in the sweet simplicity, which is so much and so justly admired in the metrical romances of our early bards, the tale of Scio is extremely interesting†. But it is in his *Canzoni*‡ that Chiabrera seems to have put forth all his strength. They breathe alternately

* *Gibbon, Misc. Works, vol.* iii. *p.* 455. *Dub.* 1796.

† The delicious scene of this poem is well described by Mr. Macgill, *Trav. in Turkey, &c. vol.* i. *lett.* 4. The style of Chiabrera, in this little poem, might, perhaps, be compared to the conserve of roses, for which Scio is so remarkable. It is lusciously sweet.

‡ A version, nearly literal, of two canzoni of Chiabrera, may be found in a very useful and well-conducted periodical publication, *The Poet. Reg. for* 1801, *p.* 183—187.

the very spirit of Pindar and Anacreon. The imagery with which they abound, is either magnificently rich, or sweetly gay, according to the nature of the subject upon which they turn. The measure often varies; and in every change we admire the skill, the taste, and the fancy of the poet. Whether he madly hurries along the chords, or slowly sweeps over the strings of his lyre, the hand of the master appears in every movement.

I cannot, in justice to the memory of Chiabrera, close this memoir without observing, that to his labours Italy is chiefly indebted for the entire abolition of the Marinesque school.

No. IV.

BATTISTA GUARINI.

Battista Guarini was great grandson of the celebrated Battista Guarino of Verona*, and immediately descended from Francesco Guarini, and his wife, the Countess Orsola Macchiavelli. He was born in Ferrara in 1537. Of the masters under whom he was educated, no record remains; but Tiraboschi supposes he commenced his studies in Pisa, pursued

* For an account of Battista Guarino, see *Shepherd, Life of Poggio Bracciolino, p.* 94.

them in Padua, and completed the course of his education in Ferrara *. In the university of the latter city he was many years professor of Moral Philosophy. In the twenty-sixth year of his age he commenced his poetical career. This appears from a letter dated in 1563, from Annibal Caro, in which he praises a sonnet which Guarini had sent him. Perhaps Tasso, who was his fellow-student in the university of Padua, and with whom he there formed a close intimacy, first led him into the flowery path of poesy. When he had reached his thirtieth year, he entered into the service of Alfonso II. duke of Ferrara, whom, it is supposed, he shadows under the name of Egon in the *Pastor Fido* †.

Quivi il famoso Egon di lauro adorno
Vidi: poi d' ostro, e di virtù pur sempre:
Si che Febo sembrava: ond' io devoto
Al suo nome sacrai la cetra, e 'l core.

Att. v. *Sc.* 1.

There saw I that lov'd Egon, first with bays,
With purple then, with virtue deck'd always:
That he on earth Apollo's self did seem:
Therefore my heart and harp I unto him
Did consecrate, devoted to his name.

FANSHAWE.

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* *Stor. Della Poes. Ital. vol.* iii. *cap.* 6. *Lond.* 1803.

† The passage, however, in which it is generally thought that Guarini describes Alfonso, seems more particularly to apply to the Cardinal Scipione Gonzaga, the friend of his early youth, and a favoured votary of the Muses. This is the opinion of the

In 1567, Guarini was sent by his patron to compliment Pier Loredano, the new doge of Venice, on his election. The oration which he delivered on this occasion, was soon after printed, and made a favourable impression upon the public mind in regard to the rhetorical powers of the orator. Pleased with the manner in which he acquitted himself in the mission to Venice, Alfonso, having first invested him with the order of knighthood *, employed him on other embassies to the duke of Savoy, the Emperor Maximilian, and, latterly, to Henry, duke of Anjou, when,

annotator on the edition of the *Pastor Fido*, printed at Venice, 1602: an edition, in the illustration of which, I am inclined to think, Guarini himself assisted, as he announced its appearance in one of the publications in which he defended his pastoral drama. In the note (p. 197) to which I refer, it is said that Scipione "fù di sangue, di costumi, e di lettere nobilissimo, e finalmente "elletto cardinale da Gregorio XIII." It is supposed that Guarini alludes to the latter circumstance when he says, he was adorned "*d' ostro*;"—a word, however, which would apply to the dress of a prince, as well as to that of a cardinal. But his claim to the *lauro*, or laurel, is more decided, as he "fu scrittor leggia-"drissimo." Scipione and our author were fellow-students at Padua.

* This was not the only order with which he was invested: Henry IV. of France, of whom he was an enthusiastic admirer, (vid. *Lettere, Ven.* 1599, *p.* 84—88.) presented him with the great collar of his own order of St. Michael; an order which was held in the highest estimation at the court of France. The grand duke of Tuscany offered him the cross of St. Stephen; but he refused it out of respect to his native prince.

with the reluctant consent of his mother, the infamous Catherine de' Medici, he was raised to the throne of Poland. On his arrival in Cracow, Guarini turned his attention to the political state of that country, then distracted by factions. In a letter to the Cardinal Mandovi, dated 25th September, 1574, "from the kingdom of Poland, or rather of Boreas," to borrow his own words, he mentions the dissatisfaction of the people, in regard to the king who had been imposed upon them, and gives it as his decided opinion, that they would prefer a sovereign of the reformed religion, to a Catholic king*. Indeed it appears from Mezarai, that the Calvinists, who formed a powerful faction, had so far prevailed, that they had obliged the French ambassadours, who had been sent to negotiate the election of the duke, to promise them several conditions in favour of their religion†. Guarini further informs the cardinal, that he was then preparing for his inspection, a brief view of the natural and political state of the country, and of the customs and manners of the people. In a letter addressed in the course of the same month to the bishop of Reggio, he communicates, in part, the result of his

* This predilection for a Protestant sovereign, combined with other circumstances, may account for the offer which was made Sir Philip Sidney of the crown of Poland. See Dr. Zouch's interesting *Mem. of the Life and Writings of Sir Philip Sidney, p.* 230. *York,* 1808.

† *Hist. of France, p.* 725. *Lond.* 1683.

inquiries. " The form of the government," says he, " is a species of republic, not unlike that of Sparta, " but, in my opinion, better. The nobles," he continues, " are eloquent in the senate, and valiant in the " field." And he adds, that " the first honours of " the state are, invariably, the meed of merit."

When Henry abandoned the sovereignty of Poland, to ascend the throne of France, Guarini was again sent to the former kingdom to promote the views of Alfonso on the vacant throne: but all his eloquence, and all his " politic arts," failed in attaining the object of his embassy. In a letter to his wife, dated in November, 1575, from Warsaw, he gives a most interesting account of his journey, and of all the perils which he encountered on the road. A fever, occasioned by the fatigues he endured, then confined him to bed, and obliged him to employ another hand to write to her. As he considered his life in danger from the unskilful treatment of a physician, who had attended him in Vienna, he endeavours to prepare her mind for the event which he apprehended, and pathetically exhorts her to take care of his children. " I earnestly " recommend to you," says he, " our dear children. " If I should die, it will be necessary that you should " not only be a mother to them, but supply the place " of a father."

Although this mission had not been attended with success, the duke was, however, so well satisfied with the conduct of Guarini on the difficult and delicate

occasion, that he not only still continued him in his service, at least employed him occasionally, but, in December 1585, appointed him his secretary of state. A few months previous to this appointment, the *Pastor Fido* was gotten up, (to use a theatrical term), with great magnificence in the court of Turin, where it was publicly represented, for the first time, on occasion of the marriage of Carlo, duke of Savoy, with Catherine of Austria. In the November following, Carlo sent the author a present of a collar of gold, of which he acknowledges the receipt in a letter from Padua, adding, perhaps rather quaintly, " I presume " your highness means to express by the noble nature " of the metal (*la nobiltà del metallo*) of which the " chain with which you seem willing to bind me, is " composed, that you reduce to slavery, not only the " body, but the mind, with that noble and natural " violence, which is alone exercised by such true and " magnanimous princes as yourself."

Here we shall take occasion to observe, that it is asserted, both by Sir Richard Fanshawe and by Gibbon, that Guarini was in the service of the duke of Savoy when the *Pastor Fido* was first represented in Turin; but I have not been able to discover the grounds upon which this assertion is founded. Nor am I prepared either to affirm, or deny, that the author was even present at the representation: indeed I am rather inclined to think, that after the piece had

been revised by his friends, and rehearsed at Ferrara, the manuscript was sent to Turin by Guarini, as he acknowledges the receipt of the duke's liberal remuneration from Padua shortly after the public representation in the court of Savoy had taken place. In speaking of this drama, Gibbon says, "the retreat of "the author from the service of his native prince, has "bestowed on Turin the honour of the first public "representation*." This statement is only true in part, for the appointment of Guarini to the office of secretary to his native prince, occurred, as has been just observed, some months subsequent to the representation of the *Pastor Fido* at Turin. Into this error Gibbon might have been led by Fanshawe, who says, that in his pastoral drama Guarini made "a "*dernier effort*, or general muster of the whole forces "of his wit, before his princely master, the then duke "of Savoy†." But this is no apology for Gibbon. As an historian, it was his duty to have investigated the fact; particularly as the accuracy of Fanshawe might have been suspected from the circumstance of his having, in the dedication to Charles, Prince of Wales, from which the foregoing passage is drawn, fallen into another error in regard to an important character in the drama. He says, that the author,

* *Miscel. Works of Ed. Gibbon. Dub.* 1796, *vol.* iii. *p.* 455.

† See *Ded. to the Faithful Shepherd. Lond.* 1676.

" having grown unprofitably grey in travel, uni-
" versities, and courts, personates himself under the
" name of Carino." This is positively denied by Guarini himself, in a letter to his friend Luigi Zenobia (dated from Guarina in 1590), who had conceived the same idea*. His time, previous to the period under consideration, might, it is true, have passed unprofitably, and he might also have experienced disappointments, which led to the severe reflexions upon courts which are uttered, (*att.* v. *sc.* 1.) in a querulous strain, by Carino; but it cannot be said that he had arrived at the hoary age ascribed to him by Fanshawe, for he was only in his forty-eighth year when the *Pastor Fido* was first publicly represented; an age which cannot be strictly denominated hoary †. Nor can I find, that during the interval which intervened between his withdrawing from the university of Ferrara in 1567, to 1585, he had ever totally abandoned the service of his native prince, although he was only occasionally employed by him on diplomatic, or other important occasions. In 1582, indeed, it would seem, that in consequence of some misunderstanding between him and the duke, he had retired, for awhile, to his villa of Guarina, where he had lived in philosophic

* *Lett. Ven.* 1599, *p.* 161.

† Walton, in his Life of Sir Henry Wotton, falls into the same error respecting the age of Guarini, when he wrote the *Pastor Fido.* See Dr. Zouch's edition of *The Lives of Dr. John Donne, Sir Henry Wotton, &c. York,* 1807, *p.* 108.

retirement, waiting, to borrow his own words, "*finchè* " *piaccia alla divina bontà di mostrarmi alcun raggio* " *di più tranquilla, e più serena fortuna, e lascerommi* " *guidare senza metterci gran fatto cosa del mio, e sarà* " *forse prudenza il viver à caso**." But he had not to wait long. His pious resignation to the will of Heaven was rewarded. He was restored to favour: and in 1585 he obtained, as has been already related, the honourable and lucrative situation of secretary of state to the duke.

But he had not enjoyed this situation quite two years, when his restless disposition, or, perhaps, his unhappy temper, prompted him to demand his dismission. The reason assigned in the diary of his nephew, Batista, for this hasty resolution, is not very satisfactory: " Conceiving," says he, " that he ac- " quired little credit from his office, he, out of respect " to his character, withdrew." Such was the abruptness and secrecy of his flight, that apprehensions were entertained of his mental sanity. Indeed his conduct in Ferrara sometimes savoured of that kind of mental derangement which the Italians denominate *stravaganza*. Jealous of the growing fame of Tasso, and of the favour which he enjoyed in the court of Alfonso, he betrayed symptoms of discontent, which strongly manifested themselves in acrimonious reflexions on the epic bard, and in parodies of favourite passages in

* *Lett. Ven.* 1599, *p.* 70.

his poems*. Rivals in literature, they became rivals in love. A lady, whose name is not mentioned, happened, unfortunately, to gain the affections of both poets. As jealousy sometimes degenerates into abuse, Tasso wrote a sonnet, in which he cautioned the lady against the arts of a person so remarkable for inconstancy as Guarini. To this the offended poet replied in another sonnet, in which he retorted the charge on Tasso, alluding, at the same time, to his aspiring passion, and expressing surprise that it should be patiently endured by the duke †. It is, however, much to the honour of Guarini, that the jealousy which displayed itself on this occasion, did not rankle in his breast; he still retained his esteem for Tasso; and not only lamented his death in feeling terms in a letter to Sig. Albani ‡, but assisted afterwards in preparing for the press, some of his productions which had fallen into the hands of careless, or unskilful printers ||.

It is recorded in the diary to which we have just referred, that, disgusted with the conduct of the duke, he withdrew (1588) to Florence, and, through the medium of a friend, again demanded his dismission.

* In a note on *Il Pastor Fido, Ven.* 1602, *p.* 191, an apology seems to be offered for one of the parodies alluded to in the text. This apology was probably written by Guarini himself. See note p. 260.

† See *Serassi, Vita del Tasso, p.* 235. *Rom.* 1785.

‡ *Lett. Ven.* 1599. *p.* 174.

|| *Serassi, Vita del Tasso, p.* 301. *Rom.* 1785.

In the following year he went to Venice, where he wrote a justification of his motive for retiring from Ferrara, which was industriously circulated in manuscript, but which did not reach the press, until a copy fell, accidentally, into the hands of Tiraboschi, and was inserted by him in *Storia della Poesia Italiana* *. But although he attempted to justify his conduct to the public, it is probable he could never reconcile it to himself. This may be inferred from the following passage in the *Pastor Fido*, where, speaking of the court of Egon, he says,

E 'n quella parte, ove la gloria alberga
Ben mi dovea bastar d' esser homai
Giunto à quel segno, ou aspirò il mio core.
Se come il ciel mi feo felice in terra,
Così conoscitor, così custode
Dì mia felìcità fatto m' havesse.
Come poi per veder Argo, e Micene
Lasciassi Elide, e Pisa, &c.

Att. v. *sc.* 1.

In his house (which was the house of Fame)
I should have set up my perpetual rest,
There to admire and imitate the best;
If, as Heav'n made me happy here below,
So it had giv'n me too the grace to know
And keep my happiness. How I forsook
Elis and Pisa after, and betook
Myself to Argo and Micene, &c.

FANSHAWE.

* *Vol.* iii. *cap.* 6. *Lond.* 1803.

In recalling to mind the imprudence of his conduct on this occasion, the reflexion was probably embittered by the recollection of some attending circumstances, which strongly evinced the high estimation in which his talents were held by the duke. For, unwilling to relinquish the services of so valuable an officer, Alfonso not only reluctantly acceded to his requisition, but secretly impeded his advancement in the other Italian courts. In 1592, however, through the mediation of the dutchess, he was restored to favour, and returned to Ferrara, to the satisfaction of the whole city, says his nephew. During his absence from Ferrara, he visited successively the courts of Savoy and Mantua,—or, to borrow his own words, expressed in covert language, he forsook Elis,

.....per veder Argo e Micene—

with a view to an establishment in either of those courts: but as it was known he had obtained a reluctant dismission from the duke, it is probable that, from a point of delicacy, his services were declined. Indeed there are grounds for supposing, that his views were sometimes defeated by the interference of Alfonso. It is thought that it was he who prevented him from being appointed *Riformatore dello Studio*, with the rank of privy counsellor, in the court of Turin: and a letter is still extant, in which Alfonso cautions the duke of Mantua against taking any of the Guarini

family into his service, for reasons which he promises to explain, when he and the duke should meet *.

After the death of Alfonso, and the disgraceful relinquishment of Ferrara, by Don Cæsar, to the Holy See, Guarini retired to Florence, where he was honourably received by the grand duke, Ferdinand II. who immediately took him into his service. On this event he was congratulated by the unfortunate Don Cæsar, to whose recommendation he probably owed his promotion; for Cæsar omitted no opportunity of serving him; and, as Ferdinand was his brother-in-law, he had, it may be presumed, some influence in the court of Florence. While Guarini was a retainer in that court, his son Guarino married a woman of obscure parentage. Fancying that the grand duke had consented to, or promoted, this unequal union, he took offence, and abruptly quitting Florence, retired to Urbino. Here his reception was as warm and as flattering as he could wish. In a letter to his sister, dated Pesaro, 23d February, 1603, he says, "I have "much occasion and great desire to visit you; but "I am so honourably distinguished, and so kindly "treated by my new master, that I cannot prevail on "myself to quit his court. I have the pleasure to "tell you, that all my personal expenses, and those "of my household, are defrayed. So that I have "not occasion to expend a farthing in the purchase

* *Storia della Poesia, vol.* iii. *cap.* 6. *Lond.* 1803.

" of common necessaries. And, besides an unlimited " order for any money I may have occasion for, I " have an established annual income of three hun- " dred crowns. In fact, I can safely estimate my " present situation, including my house furnished, " and provided with every necessary, at six hundred " crowns per annum. You can now judge whether "/ or not I should leave this court." At length, however, he became dissatisfied. Presuming, perhaps, too much on the kindness of the duke, he formed expectations which were not fully answered. Disappointed, and wounded in his pride, he demanded his dismission, and hastily retreated (1605) to Ferrara, where he found a cardinal legate surrounded with priests, occupying the palace which was once the splendid abode of the munificent family of Este,—once the resort of the *cigni sfortunati*, with whom he was now numbered. But although he had too much reason to exclaim,

> Oggi è fatta (o secolo inumano!)
> L' arte del poetar troppo infelice.
>
> *Att.* v. *sc.* 1.

> In this age (inhuman age the while!)
> The art of poetry is made too vile.
>
> FANSHAWE.

His regret at the degraded state of his native city, must have been mitigated by the warm reception which he experienced from his fellow-citizens, and the flattering distinctions with which they honoured

him. "*Il se retira enfin dans sa patrie,*" says Bayle, "*où on le consultoit comme un oracle touchant les* "*moyens de pacifier l'Italie.*" Leo XI. having died, after the short reign of twenty-five days, Guarini was sent by the magistrates of Ferrara to compliment Paul V. on his accession to the papal chair. With this embassy he closed his political life: and soon after he quitted his native city,—never to return!

Tiraboschi admits that the instability of Guarini's conduct, which so often appears in the course of this narrative, may be partly attributed to the inconstancy and intrigues of courts, and partly to the irritability of his temper: but he acknowledges that domestic afflictions and vexations had a share in souring his temper, and in rendering him restless. The death of his wife, whom he tenderly loved, in 1591, gave the first deep wound to his domestic happiness. "I "have lost," says he in a letter to Cardinal Scipione Gonzaga on this melancholy occasion, "the half of myself,—*la metà di me stesso.*" Towards the close of his life, he was involved in law-suits, first with his father-in-law, and afterwards with his own sons. Led by the suits, in which he was still engaged, to Venice, he there sickened, and there,

Poor wearied pligrim, in this toiling scene! *

he at length found rest, towards the close of the year

* *Charlotte Smith.*

1612, in the peaceful mansion of the tomb. In the following year an eloquent oration was pronounced, by Scipione Buonanni, in the academy of the *Umoristi* of Rome, *in lode del Cavaliere Battista Guarini.* It is the opinion of Crescimbeni, that " *colla sua morte si* " *estinsero quasi affatto i pochi avanzi del secolo d'oro* " *della nostra poesia* *."

Although Guarini denied that he personated himself under the name of Carino; yet there are traits in both characters, which bear a strong resemblance to each other†. These traits were, probably, the finishing touches given to the character of Carino, on preparing the drama for publication some years after its first representation. In Carino's reply to Uranio in *att.* v. *sc.* 1. we seem clearly to recognise the erratic Guarini.

Ura. Ma qual fù la cagion, che fè lasciarti
Se t' è sì caro, il tuo natio paese?
Car. Musico spirto in giovanil vaghezza,
D' acquistar fama, ov' è più chiaro il grido;

---

* *Tom.* ii. *p.* 478. Crescimbeni refers the death of Guarini to 1613; Tiraboschi places this event under the year 1612, in the month of October. I have followed the latter in the text.

† This resemblance is remarked by the annotator upon the edition of the *Pastor Fido,* printed at *Venice,* 1602, *p.* 197. Perhaps Guarini did not wish to have it thought that the character of Carino was " un ritratto di se medesimo," lest some of the covert allusions which have been noticed should be maliciously applied, and thus create him enemies.

Ch' avido anch' io di peregrina gloria,
Sdegnai, che sola mi lodasse, e sola
M' udisse Arcadia, la mia terra; quasi
Del mio crescente stil termine angusto,
E colà venni, ov' è sì chiaro il nome
D' Elide, e Pisa, &c.

Ura. But what at first could make thee to forego
Thy native country, if thou lov'st it so?
Car. A love to poetry, and to the loud
Music of Fame resounding in a crowd.
For I myself (greedy of foreign praise)
Disdain'd Arcadia only should my lays
Hear and applaud; as if my native soil
Were narrow limits to my growing style.
I went to Elis, and to Pisa then, &c.

FANSHAWE.

It was probably in some of his wanderings, and in a moment of regret or dissatisfaction at having abandoned his native home, that he wrote the beautiful sonnet, beginning

Qual peregrin, cui duro esilio affrene,
Fuor del caro natio suo nido spinto, &c.

which has been imitated with great felicity, in the English song,

Why will Florella, while I gaze *,

---

* As the reader may be gratified by having an opportunity of comparing the two exquisite little poems mentioned in the text, I

If we find something to blame in Guarini as a man, as a writer he is entitled to our highest admiration.

---

shall insert both here. The last stanza of the English song is a decided imitation of the *chiusa* of the Italian sonnet; and I certainly think with Dr. Aikin, (*Ess. on Song-writing, p.* 203. *Dub.* 1777), that "there cannot be a more complete instance of "fine taste and elegant simplicity in the management of a witty "conception."

SONETO.

Qual peregrin, cui duro esilio affrene,
Fuor del caro natio suo nido spinto,
Là, dove d' armi, e di pauro cinto,
Cercò gran tempo inabitate arene?

Quel caro nido à riveder ne viene
Dal desio, dalla speme il timor vinto;
Ove poi scorto, e di man cruda avvinto,
Ahi, che strazi, ahi, che morte al fin sostiene!

Tal io, poich' ira, e di malvagia sorte,
E di donna crudel, mi tiene in bando
Dal dolce sguardo, ond 'l mio cor già visse,

Pur torno a lei, di sua pietà sperando,
A lei, che in fronte il mio tormento scrisse,
E sò ben che 'l desio mi sprona a morte.

SONG.

Why will Florella, while I gaze,
My ravish'd eyes reprove,
And chide them from the only face
They can behold with love?

His wit was poignant, his imagination lively, his invention fertile and happy, his language pure, and his versification harmonious. Infected by the prevailing taste, he abounds, perhaps, too much in points and epigrammatical turns; and his pastoral drama has, therefore, been termed a string of madrigals,—*una filza di madrigali*. Even his friend, the Cardinal Scipione Gonzaga, seems to pass a censure upon it in the disguise of a compliment, comparing it to a feast where nothing is to be found but sugar and honey. "Certo," says he, "se objettione alcuna si può dar "à questa opera maravigliosa, è l' esser troppo bella, "in quella guisa appunto, che altri potrebbe reprender "un convito, dove non fossero altre vivande che di "zucchero e di mele." Still the *Pastor Fido* must be considered as the glory of the age in which it was

---

To shun your scorn and ease my care,
I'll seek a nymph more kind,
And, while I rove from fair to fair,
Still gentler usage find.

But ah! how faint is every joy
Where nature has no part?
New beauties may my eyes employ,
But you engage my heart.

So restless exiles, doom'd to roam,
Meet pity every where;
Yet languish for their native home,
Tho' death attends them there.

produced. Yet Guarini did not wish to be remembered merely as a poet; his ambition was to be accounted a statesman and a profound politician. To the attainment of this object he sacrificed his peace. Had he resisted the allurements of the splendid court of Alfonso, and remained beneath the shelter of the academic shade, he might have been protected, (to speak figuratively) from many of the ills and vexations of life, by the laurels that would have flourished around him. He would not then have had to lament

—— Che perdei l' opra, e' l frutto:
Scrissi, piansi, cantai, arsi, gelai,
Corsi, stetti, sostenni, or tristo, or lieto,
Or alto, or basso, or vilipeso, or caro.
E come il ferro Delfico stromento,
Or d' impresa sublime, or d' opra vile,
Non temei risco, non schivai fatica.
Tutto fei, nulla fui; per cangiar loco,
Stato, vita, pensier, costumi, e pelo,
Mai non cangiai fortuna; al fin conobbi,
E sospirai la libertà primiera.

Atto. v. *Sc.* 1.

—— Only thus much know,
I lost my labour, and in sand did sow:
I writ, wept, sung, hot and cold fits I had;
I rid, I stood, I bore, now sad, now glad,
Now high, now low, now in esteem, now scorn'd;
And as the Delphic iron, which is turn'd
Now to heroic, now mechanic use,
I fear'd no danger, did no pains refuse,

> Was all things, and was nothing; chang'd my hair,
> Condition, custom, thoughts, and life; but ne'er
> Could change my fortune. Then I knew at last,
> And panted after my sweet freedom past.
>
> FANSHAWE.

Besides the *Pastor Fido*, the following works of Guarini are registered in *Biblioteca dell' Eloquenza Italiana*, *Ven.* 1753:

Il Verrato, ovvero difesa di quanto ha scritto M. Giason de Nores contra le Tragicomedie, e le Pastorale. In two parts. The first part in Ferrara, 1588. The second part in Firenza, 1593.

Il Segretario, *Ven.* 1600.

L' Idropica, *Ven.* 1613. A copy of this comedy, which the author sent to the duke of Mantua in 1583, having miscarried, he thought it necessary to establish his claim to it, as he understood another comic writer had borrowed the subject without acknowledgment. Accordingly he sent an analysis of the fable to Niccolo Pinizzari of Ferrara, in 1593. Vid. *Lett. p.* 71. *Ven.* 1615. In *Oper. dì Gab. Chiabrera*, *Ven.* 1782, *tom.* iv. *p.* 70—95, may be found the *Intermedj alla Idropica del Cav. G. B. Guarini, con la loro descrizione.* This comedy was written in 1608, on occasion of the marriage of Francesco Gonzaga with the Infante Margarita of Savoy. On this occasion, Guarini, Rinuccini, and Chiabrera, were invited to Mantua, and all their powers were employed in celebrating the nuptials.

Lettere, Ven. 1615. This is the best edition of these excellent letters, which are extremely valuable, not only on account of the light which they throw upon the private history of Guarini, but for the political and literary information, and the many judicious and critical remarks with which they abound.

An enumeration of the several editions of the *Pastor Fido*, which have appeared in Italy, and elsewhere, would be impossible; and if it were possible, would be tedious. I shall, therefore, merely observe, that the first edition was published in Venice, 1590; and the best in the same city in 1602. With a few remarks on this celebrated drama I shall close this biographical sketch.

Johnson, whose cold, rough mind was incapable of enjoying elegant simplicity, observes, in speaking of the *Dione* of Gay, a feeble and neglected pastoral in five tedious acts: "*Dione* is a counterpart to *Aminta* " and *Pastor Fido*, and other trifles of the same kind, " easily imitated, and unworthy of imitation*." Had

* *Lett. p.* 51. Boccalini denominates the *Pastor Fido*, a delicate perfumed tart, *una odorifera e bellissima torta*, and makes it the subject of a pleasant incident in his *Ragg. di Parn. cent.* 1. *ragg.* 31. Bayle considers it as a work of dangerous tendency: " Il y a exprimé si vivement les mysteres de l'a- " mour, qu'on pretend qu'il a été cause que l'honneur de plusieurs " personnes de l'autre sexe a fait un vilain naufrage."—See also *Pinacot.* i. *p.* 96. I shall not contend for the morality of the *Pastor Fido;* but I will acknowledge, that I rather think the author intended to show the universal power of love, than to re-

the *Aminta* and the *Pastor Fido* been so easy of imitation, the *Dione* would not, perhaps, be so deservedly neglected; for both these *trifles* have enjoyed the admiration of all the enlightened nations of Europe for two centuries. The *Aminta* does not fall within my plan; but I shall observe, that the *Pastor Fido* has been repeatedly translated into all the living languages of Europe, and even into Greek*. This ill supports the assertion of the sour critic, that "there is some-"thing in the poetical Arcadia so remote from known "reality and speculative possibility, that we can "never support its representation through a long "work. A pastoral of an hundred lines," he continues, "may be endured; but who will hear of "sheep and goats, and myrtle bowers, and purling "rivulets, through five acts? Such scenes please bar-"barians in the dawn of literature, and children "in the dawn of life; but will be, for the most "part, thrown away, as men grow wise, and na-"tions grow learned†." Surely the period in which the *Pastor Fido* has been so graciously received, and so warmly admired, cannot be called the dawn of literature,—nor its admirers be termed barbarians! These

commend a vitious indulgence of the passion. It is, however, to be wished that he had omitted the passage in att. i. sc. 3. beginning, "o piu d'ogn' altra misera Corisca," &c. and that he had said less about saporiti baci.

* *Crescimbeni, tom.* ii. *p.* 482.

† *Life of Gay.*

are stubborn facts. But let us now hear a critic, whose poetical productions are the admiration of the present age, and will probably last as long as the language in which they are clothed. In acknowledging the receipt of a pastoral drama, which his friend Pasquini had sent him, Metastasio says, " I have at-
" tentively read your new pastoral fable, and, without
" entering upon a minute examination of it, I assure
" you, with that candour to which we are mutually
" accustomed, that it has pleased me much more
" than the *Generous Spartan*, in all its parts, except
" the style; as in that, to own the truth, you appear
" to me sometimes too negligent. You will say, and
" with great truth, that the interlocutors should speak
" a language suitable to their station. But I believe,
" that between the language of real and theatrical
" shepherds there should be the same proportion of
" difference, as the best writers usually observe be-
" tween real and theatrical princes. Human nature
" is vain, and never pleased with those portraits
" which lower the advantageous opinions which it
" forms of itself; like those beauties, who are un-
" willing to sit, unless to such dexterous painters as
" can draw their likeness more from the good than
" bad features of their faces; diminishing in some
" with modest adulation wherever there is excess,
" and adding to others with the same caution, what-
" ever is wanting to perfection. Guarini was too
" sensible of this weakness, and meant to flatter it in

" his celebrated *Pastor Fido*, by the happy pretext of " his personages being of divine origin, attributing to " shepherds the language of philosophers and heroes; " and by artfully mixing whatever was most pleasing " in the country, most grand in courts, and most " ingenious in the schools, has extorted admiration, " not only from his own countrymen, but the most " polished people in every other part of Europe. " Indeed he has often had the address to soften the " rigour even of inexorable critics themselves, who " only read his work, in order to condemn it*." Of the beauties of the drama, upon which Metastasio bestows such just and elegant praise, the mere English reader can form but a very imperfect idea from the translation of Fanshawe, however considerable its merit: but the celebrated passage beginning, " Care selve beate," must be familiar to him in the excellent version of Roscommon; and the opening of the exquisite description of spring, has been imitated by Milton with his wonted felicity. But I trust that a version of the whole poem, not less faithful than that of Fanshawe, but clothed in numbers more grateful to the modern ear, and in which it may be truly said

* *Burney, Mem. of Metastasio, vol.* i. *p.* 217. Part of Metastasio's Defence of the *Pastor Fido* seems to be borrowed from Gravina, *Della Rag. Poet, p.* 191. *Lond.* 1806. The most elaborate, if not the most able defence of this drama, is, *Apologia di Gio. Savio, in difesa del Pastor Fido, Ven.* 1601.

" the flame," not " the ashes," has been preserved, will yet enrich our language.

Resting his fame upon this drama, Guarini was anxious to finish it with the most elaborate care, and therefore gladly availed himself of the judgement of his literary friends during the progress of the work. In a letter to Francesco Vialardi, he rejoices at the opportunity which a visit to Guastalla, in 1583, afforded him of reciting part of his pastoral in the presence of an assembly of the accomplished guests of his friend Don Ferrando Gonzaga*. Before he ventured to exhibit it publicly, he had it privately represented in Ferrara †, and he seems, ever after, to have watched its scenical appearance with parental fondness. The first public exhibition took place (1585) in Turin on the occasion already mentioned. When it was proposed to represent it in Mantua, the anxious author sent a long letter of instructions to the duke in regard to the manner in which the representation should be conducted; reprobating, at the same time, the interruption of *intra mezzi* ‡. In a letter to Sig. Marzini, upon the same subject, when a representation in Rimini was in contemplation, we find his sentiments on the chorus. To the practice of the Greek stage he objects. He thinks the chorus

* *Lett. p. 62.*

† Some account of the house in which this exhibition took place may be found in *Hist. Mem. on Ital. Trag. p. 290. note (r).*

‡ *Lett. p. 17.*

should not be stationary, but that its appearance should depend upon the necessity for its presence. Accordingly the chorus in the *Pastor Fido* only appears occasionally. Many learned and ingenious remarks on the chorus, which may, perhaps, be ascribed to the author, may be found in the edition of this drama, printed at Venice, 1602*.

Long after the demise of Guarini the *Pastor Fido* kept possession of the stage. It was frequently represented, not only in public theatres, but sometimes in the spacious saloons of French and Italian palaces, and sometimes amidst the verdant scenery of sylvan theatres †. Still it is admired in the closet; and many

* *Lett. p.* 158.

† I shall here transcribe Lady Pomfret's lively description of the sylvan theatre near Rome, in which the *Pastor Fido* had been represented. In a letter to the Countess of Hertford, she says, "After dinner we went about two miles out of town (Rome), "and then entered a wood, through which we ascended a hill "for very near another mile. About the middle of this mountain "of trees (called *Monte Mario*) there is a villa (the Villa "Madama), which was begun either by Leo X. or Clement VII. "when cardinal; for the Medici arms, with the red hat, are to "be observed in a portico that is finely painted and furnished "with statues, and also in another very fine room.—Beyond the "house, the wood rises as high again; and in one part of it is "formed a theatre, with seats for the audience. There is a "cave, with a spring at the extremity: and trees growing and "hanging over from rocks, answer for the side-scenes. A cas-"cade falls from the stage into the middle of a meadow, where "the prince and princess (whose wedding it was written to

dramas, in various languages, have emanated from it: but it has ceased to be acted. After a short struggle, the shepherds of Guarini have yielded the stage to the heroes of the melo-drama.

No. V.

TORQUATO TASSO.

In or about the month of July 1802, the librarian of the publick library at Ferrara discovered the fol-

" celebrate) first heard the play of *Pastor Fido.*" *Corresp, vol.* iii. *p.* 150.—I shall just observe, that Lady Pomfret erroneously shifts the scene of the first representation of the *Pastor Fido* from Turin to the neighbourhood of Rome: and then proceed to transcribe Vasi's account of the Villa Madama. " Fatta " costruire dal Cardinal Giulo de Medici, che fù poi eletto papa " col nome di Clemente VII. Si chiama communemente Villa " Madama, perchè fu data in restituzione di dote a Madama " Margherita, figlia di Carlo V. la quale poi rimaritandosi con " Ottavio Farnese dovè restituirla a quella illustre famiglia, da " cui l' à ereditata dipoi il re delle due Sicilie. Il bel casino fu " incominciato col disegno del gran Raffaello da Urbino, e dopo " la sua morte terminato da Giulio Romano, il quale vi à di- " pinto egregiamente tutto il portico, il fregio d' una sala, e la " volta d' una stanza, adjutato da Giovanni da Udine; ambedue " scolari eccellenti dell' immortal Raffaello." *Itin. di Roma, p.* 756.—A view of this interesting villa, after a painting by Wilson, may be found in *Hist. Mem. on Italian Tragedy, p.* 8.

lowing little poem, in a mass of papers belonging to the library. The hand-writing in which the verses were written, immediately struck him as being that of Tasso. A careful comparison with other undoubted MSS. of that great poet, confirmed the conjecture. With the poem, some interesting notices respecting Tasso were found, which are thought worthy of preservation. A faithful transcript of the whole communication of the librarian is given below.

Camillo Ariosto, nipote di Ludovico, fu del partito ed amico del Tasso, come si trae del seguente paragrafo d' una sua lettera scritta ad Annibale Ariosto, segnata da Ferrara, sotto il di 21 di Marzo dell anno 1579, che manuscritta si truova nel vol. 1° delle lettere e documenti tendenti alla medesima famiglia Ariosti, che si conservano in questa publica Bibliotheca— dicendo.

" Di nuovo non ho altri, che il Tasso è peranco " in St. Anna come vi scrissi, mal trattato e com- " passionato da tutti, ma non sa che faccisi, et non " ostante che sia in tale stato versifica al solito col " solito furore—se bene alcuni dicono che nelle sue " poesie si comincia a scorgere un poco di non so " che d' intelletto corrotto, di ch' io non saprei dar " giuditio, è vero che io giudico il contrario, cioè " quanto più a furioso passa, tanto migliori debbeno " esser i suoi versi, perchè se è vero, che la poesia " nasca da furore, io tengo, ch' essendo furioso, debba " per consequenza esser buon poeta più che mai,

" tanto più che ne suoi versi mi pare di scorgere il
" medesimo stile, l' istessi spiriti e i soliti concetti.
" Onde mi faccio a credere che lo che ho ardito dire,
" nasca da vera affezione ch' io porto a quel già puro,
" sano et alto intelletto, benchè non può nascere da
" altro, non havendo ne scienzia ne giudicio di tale
" cose come li ho detto di sopra," &c.

Unito a questa lettera si truova un componimento poetico manuscritto originale di mano propria del medesimo Tasso inedito, che non si vede stampato nelle rime nemmeno nell' opere del medesimo, sul quale forse il detto Ariosto diede il suo giudicio col dire, che quando il Tasso si trovava rilegato nell' ospitale di S. Anna egli era sano di mente e d' intelletto.

Vola, vola pensier fuor del mio petto
Vanne veloce à quella faccia bella
Ch' e la mia chiara stella
Dille cortesamente, con amore
Eccoti lo mio core.

E mentre le sue vaghe e bionde treccie
E quegli occhi lucenti mirerai
Così tu gli dirai
Celeste sol, rara beltà infinita,
Eccoti la mia vita!

E se co 'l lampeggiar del dolce viso
Rasserenar volesse i giorni miei,
Non ti partir da lei
Ma dille ogn' hor ardendo nel suo petto
Eccoti un tuo soggetto!

Così fuor di me stesso viverai
In lei, ne più da me farai ritorno
Fin che quel viso adorno
Non dica, con l' accorte sue maniere
Eccomi in tuo potere!

Oltre di ciò altra notizia abbiamo trovato pure intorno al motivo della prigionia in S. Anna del Tasso non osservata dal Serassi, ne d' altri, che scrissero la vita d' esso Tasso, la quale e pur anche giovevole e meritevole d' esser di nuova divulgata. Questa e un annotazione di Claudio Bertazzoli Jurisconsolto Ferrarese, che si legge nel consilio 228 intorno alla questione " *Mulier quando sit separanda a viro ob illius* " *adulterium, vel sævitias, vel furorem*" che truova si nel tom. i. Consiliorum seu Responsorum Juris in Criminalibus di Bart. Bertazzoli, alla pagina 302, dove si legge : " Exemplum est apud nos non sine lacrimis " memorandum de Torquato Tasso, viro in omni " doctrinarum genere et in poesi maxime perspicuo " atque excellenti, qui in ædibus Divæ Annæ bac- " chatus in vesaniæ morbum adductus proficientis ex " copiâ calidæ bilis quæ mentis domicilium non " oppugnavit solum sed expugnavit," &c.

Su cui pure il P. Giovanni Ciriani, Agostiniani Scalzo Ferrarese, nella sua opera intitolata " Catalogo " degli Uomini illustri di Ferrara" che MSS. ei conserva in questa publica Bibliotheca, pag. 224, dove parlando di Torquato Tasso scrive le seguente parole ; " qui travagliato dall' humor melanconico a cui era

" soggetto, sotto habito e nome finto d' Homero fuggi-
" guerra girò gran parte d' Italia, fu in questo mezzo
" tempo in Urbino accolto da quel Duca, e in Torino
" ove compose i suoi Dialoghi, et altra prole da
" quell' Altezza parimente ben visto, e favorito.
" Ma crescendo il predominante umore in età
" d' anni 36 à Ferrara fece nuovo ritorno, ove da
" ben mille disastri incontrato, moss' a pietà il Duca
" Alfonso, con buona custodia, nell' Ospitale di St.
" Anna il racchiuse, ove dimorò dieci anni con-
" tinui in capo de' quali passò a Mantoua ricercato
" da quell' Altezza," &c.

N. B. Il Tasso fu rinserrato nell' Ospitale di S. Anna della Citta di Ferrara in principio del mese di Marzo del 1579 ed indi fu posto in libertà sul terminar del' Anno 1587 come si rileva da una lettera del Verdizotti scritta al medesimo Orazio Ariosto, segnata il di 23 Gennajo 1588. nella quale dice " Havendo inteso dal l' illus-
" trissimo Sr. Scipione Gonzaga hora Cardinale
" meritissimo che il detto Sr. Torquato Tasso,
" si trova in casa sua." Da cio è mal detto da diversi scrittori che dieci anni continui stava il Tasso in S. Anna.

I am indebted to a German lady of refined taste and many accomplishments, for the above valuable communication.—On her return to Ireland she favoured me with a copy, and, as the favour was

accompanied with no restrictions, I have taken the liberty to enrich my APPENDIX with this literary treasure.

ADDITIONAL NOTES*.

Page 2, note *, line 7. *Even misled Perrault.*] I shall transcribe the words of Perrault: " Mais pour revenir à ce " seau, je crois que c'est une pure fiction de nostre poëte, " lequel pour se mocquer des Boulonnois, *quoy qu'il le soit* " *luymesme*, et pour faire tomber sur eux toute la raillerie, " comme il paroist dans tout son ouvrage, leur attribue la " foiblesse et la bassesse des Modenois." *Tom.* ii. *p.* 330.

Page 16, line 9. *Son of the famous Marco Antonio, called* Il Trionfatore.] " Chiama il Tassoni, Marco An- " tonio padre del Cardinale Ascanio, *Il Trionfatore*, " perch' egli Luogo-Tenente Generale dell'Armata Navale " Pontificia dopo la segnalata vittoria contro de' Turchi " accaduta nel 1571, alle isole Curzolari tornato a Roma, " con solenne trionfo accompagnato dal senato, e dagli " altri magistrati Romani si portò a Santa Maria di Araceli " ad offerire una Colonna Rostrata di argento di con- " siderabil peso, che tuttavia ivi si conserva colla sua " iscrizione." *Muratori, Vita del Tassoni, p.* 53. This

* These " *Additional Notes*" were not discovered by the Editor amongst the papers of the Author until after the APPENDIX had gone to press, else they would have been, perhaps, more properly placed by the Printer *before* the APPENDIX.—EDITOR.

circumstance is alluded to by Gibbon, in his history of the Colonna family. *Vol.* ix. *p.* 220. *Lond.* 1808.

Page 17, line 19. *Conveying Maria de' Medici.*] The name of Maria de Medici is closely connected with the history of elegant literature and the fine arts. When the weaknesses and misfortunes of this persecuted queen shall be forgotten, it will, perhaps, be remembered, that the following works were written under her auspices, and were gratefully dedicated to her by their respective authors: *L'Adone* of Marino; *L'Euridice* of Rinnucini, the first regular melo-drama that was ever publicly represented: and *L'Adamo* of Andreini, which is supposed to have given birth to the *Paradise Lost* of Milton. Guarini praises the beauty of Maria in some of his madrigals; and the same poet wrote *Dialogo di Giunone e Minerva*, which was recited *nella sontuosissima cena fatta nella città di Firenze, quando si diè l'annello alla principessa Maria Medici.* Her beauty is also often the theme of Chiabrera; and his dramatic pastoral of *Cefalo* was written for representation on occasion of her nuptials at Florence. When Marino sought the protection of Margaret de Valois in France, and was disappointed in his expectations, Maria took him into her service, and granted him a pension of 1500 golden crowns, which she afterwards raised to 2000. A lover of the fine arts, Reubens experienced her favour and munificence; and the famous series of paintings, by that great artist, in the Luxembourg gallery, in which some of the principal events in her life are represented, and which may be said to display the triumph of Allegory, were executed by her order. *Descamps, La Vie des Peintres, &c. Paris,* 1753, *tom.* i. *p.* 305.

Since writing the foregoing note, the following ingenious observation, on an interesting incident, appeared in Mr. Hayley's *Life of Romney*. Describing this gallery, he says, "This magnificent work, with striking defects, "has infinite merit. It contains a female head, which, "in point of expression, appeared to me one of the "happiest efforts of art that I ever beheld. I venture to "make some observations upon it, in opposition to a "sentiment of Sir Joshua Reynolds, who derides those "lovers of painting that fancy they discover in a picture "what he thought the pencil could not express—a "mixed emotion of the mind. The countenance I allude "to, is that of the Queen contemplating her new-born "child. Her features, if I am not greatly deceived, very "clearly and forcibly display the traces of departed pain, "and the immediate influence of tenderness and delight. "We may learn, from the charm of this admirable head, "that the most common emotions of nature, when de-"lineated with delicacy and force, are sure to interest "and enchant a spectator."

Page 22, line 3. *Trionfi*, &c.] About the year 1587, William Fowler, a Scottish poet, presented a version of the *Trionfi* to James VI., who, in return, honoured the translator with a panegyrical sonnet. Vide *Scot. Descrip. Poems, p.* 232.

Page 33, line 24. *Petrarca was now the idol of the Italian nation.*] Tassoni describes the tomb and celebrates the cat of Petrarch. *Cant.* viii. *st.* 33, 34.

Page 42, line 21. *The sonnet of Tassoni*, &c.] Anxious to exhibit a specimen of every species of composition in which Tassoni exercised his versatile genius, I shall insert,

in this place, the sonnet which I have excluded from the text.

Dunque un Scanapidocchi, un Patriarca
De gli Asini da basto anch' ei presume
Con una musa succida d' untume
Di far l' Archimandrita del Petrarca?
Cigno Orecchiuto, bestia della Marca,
Se posso aver di te notizia o lume,
Io ti farò mutar faccia e costume
Con una trippa di sua merce carca.
Un tuo pari nudrito in un porcile
Senza stil di creanza, e senza onore
Merta ben d' esser detto anima vile,
Io vivo de la Corte a lo splendore:
Tu ti ricoverasti al Campanile
Per essere un poltrone, un mangiatore.
E ti fu per errore.

Da un' ignorante quel capestro avvinto,
Che al collo, e non al cul t' andava cinto.

Page 44, note *, line 3. *The mock-heroic poetry of the Italians was invented by Tassoni.*] It is an extraordinary fact, that Mr. Cambridge, in the excellent preface to his *Scribleriad*, omits the *Secchia Rapita* in his enumeration of the most celebrated mock-heroic poems; nor does the name of Tassoni appear in his elaborate notes. Tassoni seems likewise to have escaped the recollection of Dr. Beattie, while he was writing his *Ess. on Laughter and Ludicrous Composition*, in which the subject of the mock-heroic is amply discussed. For such omissions it is difficult to account. To Dr. Beattie *La Secchia*

Rapita was certainly known, for it is mentioned in his *Ess. on Poet. and Music, part* i. *ch.* vi. And we are told by his venerable biographer, that amongst the poetical essays of his youth was a poem on the same model, entitled, *Grotesquiad, vol.* i. *p.* 79. Garth's *Dispensary* is a decided imitation of the *Lutrin* of Boileau. *See Pref. to the Disp. p.* 14.

Page 44, note †. *Crescimbeni admits that neither Berni nor Pulci can be truly said to have preceded Tassoni in the heroi-comic walk of poetry.*] An attempt at the mock-heroic was made so early as 1556 by Heywood, in his dull Poem, entitled *The Spider and the Flie.* "The most lively part of this poem," says Mr. Warton, "is, perhaps, the mock-fight between the spiders and "the flies; an awkward imitation of Homer's Batracho-"myomachy." *Hist. of Eng. Poetry, vol.* iii. *p.* 95.

Page 56, note —, line 3. *In* 1710 *an English metrical translation was undertaken by Ozell.*] As the title of the first edition of Ozell's translation is historical, I shall transcribe it: *La Secchia Rapita: The Trophy-Bucket: A mock-heroic poem, the first of the kind. By Signior Alessandro Tassoni. Upon an accident that happened between the two parties of the Guelphs and the Gibellines in Italy, in their contention about who should be uppermost, the Emperor or the Pope. Done from the Italian into English Rhime, by Mr. Ozell. To which is annexed, a correct copy of Tassoni's original, together with Signior Salviani's Notes, from the Venetian edition. With historical cuts. Part I. London. Printed by J. D. for Egbert Sanger, at the Middle Temple Gate in Fleet Street,* 1710.

Page 60, note *. *Tassoni, whose fancy seems to have delighted more in excursions to the gloomy cave of spleen, than in wandering through the romantic wilds of fairy land.*] Although fertility of invention has never been denied to Camoens, Ariosto, and Tasso, they are supposed to be chiefly indebted for their fairy bowers, and enchanted palaces, to the island of Circe. But, perhaps, it may yet be found that they are not less obliged to some Arabian tales, which were known in their time; such, for instance, as the adventures of Prince Agib, in the *Arabian Nights' Entertainments:* and, in their fairy-race, we discover a strong affinity with the Persian Pieries. See *Sir William Ouseley's Pers. Miscel. ch.* vi. and Mr. Rose's curious notes on his translation of *Parten opex de Blois.* Perhaps, too, they enriched their imaginations from a source, which was also open to Tassoni; I mean the marvellous relations of credulous travellers in the infancy of navigation, many of which abound in all the wild whimsies of the Gothic romance. Of this nature is the following narrative of the garrulous and amusing Froissart. In his interesting account of the French lords, who had been prisoners in Turkey, he says, they touched at the island of Cephalonia, and "having anchored," he continues, "they landed, and were met by a large party of ladies and damsels, who have the government of the island. They received the French lords with joy, and led them to the interior part of the island, which is very beautiful, to amuse and enjoy themselves. Some say, who pretend to be acquainted with the state of the island, and insist upon it that fairies and nymphs inhabit it, and that, frequently, merchants from Venice and

Genoa, who have been forced by stress of weather to make some stay there, have seen the appearances of them, and have had the truth of these reports confirmed." *Chron. of Sir John Froissart, vol.* xi. *p.* 7. *Translated by Thomas Johnes, Esq.*

Page 64, line 7. *No, never did Orestes,* &c.] I hope I shall be excused if I should go a little out of my way, to notice one of the finest pictures, or rather sketches of madness, with its hasty step, that I have ever met. It is in the *Purgatorio* of Dante; a part of his *Div. Com.* which is little known.

Page 68, line 6. *He should, perhaps, have sent it as a warning.*] Such of my readers as have had patience to follow me through the long analysis of the first canto of *L' Oceano,* will read, with surprise, the following eulogium on this poem by Perrault:

" Dans ce poeme il (Tassoni) fait voir que s'il a mis " dans le premier, (the *Secchia Rapita,*) des libertez et des " bassesses, c'est qu'il l'a bien voulu, comme servans à son " burlesque; car dans le chant dont je parle, il n'y a rien " que de serieux, rien qui ne soit grand et eslevé et digne " d'un poëme heröique, aussi le donne-t-il pour modelle à " son amy, qui avoit entrepris d'en faire un pareil." *Avert. au Seau Enlevé.*

Although I dissent from the opinion of Perrault, I will confess that I regret Tassoni did not complete his original design. As a poet it is probable he would have failed; but, as a philosopher and a man of science, he would have been instructive, if not amusing.

Page 70, note *, line 1. *From the long list of poems on the subject of the discovery of the western world,* &c.]

Besides the Italian poems on the discovery of the new world, mentioned in the note to which I refer, the following are enumerated by Quadrio:

Giambatista Strozzi, il giovane, detto il Cieco, aveva cominciato un poema eroico che aveva intitolata *L' America.* Ma non ne diede alla luce che il primo canto, che fu impresso in Firenze sua patria.

Il mondo nuovo del Signor Giovanni Giorgini. Canti xxiv. *in ottava rima. In Jesi* 1596. *4to.*

Baldassar Bonifacio preparava un poema eroico intitolato *Il Mondo Nuovo,* come si narra nelle *Glorie degl' Incogniti.*

Dell' America. Cant. cinque, &c. di Aganio di Somna. Roma, 1623. *12mo.*

L' America, Poema Eroico di Girolamo Bartolommei. Roma, 1650. *Fol. Canti* xl. *in octava rima.*

Notwithstanding the many poems which have appeared upon the discovery of America, Mr. Barlow does not seem to think it a fit subject for the epic muse: "On "examining the nature of that event, he found that the "most brilliant subjects, incident to such a plan, would "arise from the consequences of the discovery, and must "be represented in vision." To this opinion I cannot subscribe. I think that history presents few finer subjects for the epic muse, provided it were to be treated in the manner Tassoni recommends. But I perfectly agree with Mad. du Boccage, that "Ce nouvel Ulysse" (Columbus) "mérite un autre Homere." In conformity with the opinion which he has advanced, Mr. Barlow gives us a *vision,* instead of a regular epic poem: "He rejected," he says, "the idea of a regular epic form, and confined

" his plan to the train of events which might be repre-
" sented to the hero in vision." This plan he has executed with considerable ability. But his work excites little interest. His heroes are shadowy beings, which flit before us in a kind of twilight. Vanishing like phantoms, they elude examination. Nor are his incidents circumstantially detailed, or regularly connected. His events are often momentous; but they are the events of ages. We are hurried on by the irresistible force of the dark deep flood of time. In fact Columbus is the auditor, not the guide; we follow the author, not the hero. As a poem, however, the *Vision of Columbus* has great merit. The diction is rich and flowing, and many passages bear evident marks of true poetic genius: but, as an epic poet, Mr. Barlow will not, I fear, (at least in right of his *Vision*,) be ranked in the epic class. Nor does the poem of Mad. du Boccage rise higher. Her *Columbiade*, however, is full of incidents, many of which are beautiful and interesting: but her poem is loosely constructed; and, although her machinery displays great fertility and brilliancy of fancy, it is, I fear, obnoxious to criticism, upon the same grounds on which the machinery of Camoens has been censured; it is a *melange coupable;* a jumble of sacred and profane mythology, tinctured with the magic of the Gothic romance.

Page 80, note †, line 1. *It is asserted by some writers, &c. that Giambattista Porta may dispute with Galileo the honour of the invention of the telescope.*] Giambattista Porta was born at Naples in 1540. At an early age he devoted himself to study with so much ardour, that, while still a youth, he made a rapid progress in phi-

losophy, the mathematics, physic, judicial astrology, and natural magic. Attracted by the celebrity of the university of Bologna, he retired to that city, where he resided some time. During his stay he contributed to the establishment of the Academia degli Oziosi: and, on his return to his native city, he instituted, in his own house, the Academia de' Secreti; "which was so called," says Mr. Hawkins, "because that no one could be admitted a member of it who had not signalized himself by "some new discovery, by some instance of experimental "knowledge, or by some secret which he possessed." The mysterious nature of this institution roused the vigilance of the Holy Office; and when the *Magica Naturalis* was announced, they became seriously alarmed, and Porta was ordered to appear before the dread tribunal. But as he made it appear that he neither entertained heretical opinions, nor pretended to supernatural powers, he was dismissed. From a passage in the *Magica Naturalis*, it has been supposed that Porta invented the telescope; but it now appears that, in the passage in question, says M. Landi, "the author speaks of spectacles, (*lunettes*,) "not of the telescope." He made, however, some useful discoveries in optics, which he published; and to him has been ascribed the invention of the *camera obscura*. His *Phytognomonica*, and his essays on physiognomy, are allowed to be ingenious. And his great work, *Magica Naturalis*, contains much curious matter, mingled with many absurdities. In the decline of life he turned his thoughts towards the stage, and made considerable accessions to the stock of Italian dramas: two of his tragedies, and fourteen of his comedies, are still extant.

Of his comedies, *La Trappolaria* is likely to be the longest remembered, as it gave birth to Ruggle's celebrated Latin comedy, entitled *Ignoramus*. Porta died at Naples in 1615: " Regretté," says M. Landi, " de " tous ses contemporains, qui le regardoient comme un " genie rare qui faisoit honneur à son siecle." *Hist. Mem. on Ital. Trag. p.* 143. *Hist. de la Litt. d'Ital. tom.* iv. *p.* 150—153. *Ignoramus, Com. Lond.* 1787. *p.* xiv.

The invention of the telescope has also been attributed to Padre Paolo Sarpi, author of the celebrated *History of the Council of Trent*. That he might have assisted Galileo in the progress of the improvements which he made in that instrument, is very probable, as he was frequently consulted by the Tuscan artist; but there are no grounds upon which his claim to the honour of the invention can be established. It has been likewise said that the discovery of the circulation of the blood originated with that illustrious man. But it would seem, from a passage in the work entitled *De Erroribus Trinitatis*, for which Servetus was burned by the iron-hearted Calvinists of Geneva, that the discovery in question was made by that unfortunate physician at least twenty years before Sarpi was born. The discovery, however, really belongs to G. F. Aquapendente, although the honour is enjoyed by Harvey. But Sarpi has claims to celebrity, which preclude the necessity of ascribing to him inventions to which his title is questionable, and which, it is probable, he never had it in contemplation to arrogate. He was certainly one of the greatest men of the age in which he flourished. It was justly observed of him, that " he not " only knew more than other men, but that he knew better;

" and that he seemed to have wisdom by habit." The versatility of his genius was indeed astonishing. During his residence in the court of Rome, his observation of the vices of that court shook his orthodoxy; and in his nervous and terrible works (*ouvrages nerveux et terribles*), says M. Landi, he evinced a tendency to Calvinism. The publication to which M. Landi particularly alludes, is the *History of the Council of Trent.* At the instigation of the Archbishop of Canterbury, Sir Nathaniel Brent sought out in Venice a copy of this work, of which Marcus Antonius de Dominis, Archbishop of Spalato, in the territory of Venice, (who was afterwards burned as an heretic in Rome,) undertook the publication in London, where it appeared, with a dedication to James I. It was afterwards translated by Sir Nathaniel Brent, and published, 1629, in folio. Sarpi died at Venice in 1623. *Hist. de la Litt. d'Ital. tom.* iv. *liv.* 2. *Walton's Lives, edited by Dr. Zouch, 2d ed. York,* 1807. In both these publications many interesting particulars concerning Sarpi may be found.

But I would beg leave to refer any future biographer of the historian of the Council of Trent to a little volume, now lying before me, entitled *Vita del Padre Paolo, dell' ordine de' Servi, &c. Ven.* 1658.

Page 179, line 22. *And* " *the bitter juice,*" &c.] I am indebted for this strong expression to some beautiful verses, &c. by the Earl of Carlisle. *Lond.* 1807.

Page 182, line 3.

Dextera cur ficum, quæris mea gestet inanem?
Longi operis merces hæc fuit. Aula dedit.]

This distich is thus alluded to by a friend, in some playful lines, which he sent me while I was employed on these memoirs:

> Your hero's hand a worthless fig display'd,
> As his reward for toil, by princes paid, &c.

Page 183, note *. *The laudable practice to which I refer, had obtained in Italy from the 15th century, when "the most accomplished scholars," says Mr. Roscoe, "were, in almost every government, the first ministers of "the time,"* &c.] According to Sir Richard Steel, the practice alluded to was revived (for it had once prevailed in England) by Lord Halifax.

Page 218, line 1. *For the length of this critique,* &c. *upon* La Secchia Rapita *.] This extraordinary poem embraces not only unity of action but unity of design. The action is double. One party defends, and the other endeavours to recover the Bucket; and on these subjects the whole action of the poem is made to turn. The poem is formed chiefly by the classic model, but the Gothic manner is sometimes admitted, as in the 9th canto fully appears.

Tasso's success in uniting both manners, must have been known to Tassoni. Tasso pleases when he imitates the

* The observations and critique of the Author upon the *Secchia Rapita* being so full and so copious in the body of the work, it was conceived that little further remained to be said upon that interesting subject: however, the Editor having found amongst the Author's papers, the foregoing further observations upon that extraordinary poem, he felt it his duty to introduce them in this place, although it is not certain what the Author's intention might have been respecting them.—EDITOR.

ancients, but he delights when he borrows the Gothic fiction. Tassoni's object was to excite a laugh; in fact to make his readers merry: for this purpose he employs both the pagan deities and the Gothic magicians. His machinery is not of one kind—it is classic and Gothic.

INDEX,

Containing, (in Alphabetical arrangement,) the Names of *all the Authors*, and of the several *other Persons* mentioned in this Work; — also, the Names of most of the *Poems*, *Dramas*, or other *literary Works*, &c. quoted, with the Page where each Name appears, *(for the first time,)* noticed: — thus, the Reader, in each case, need *not* look for any Name *earlier* in the Work than the Page represented, although many of the Names are to be found, repeated, (and, perhaps, in several instances, —frequently repeated,) in Pages *subsequent* to the Page specified.

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